

THE LITERARY GAZETTE

AND

Journal of the Belles Lettres, Arts, Sciences, &c.

No. 1568.

LONDON, SATURDAY, FEBRUARY 6, 1847.

PRICE 4d.
Stamped Edition, 5d.

REVIEWS OF NEW BOOKS.

VISCOUNT SIDMOUTH: PREMIER.

The Life and Correspondence of the Right Hon. Henry Addington, first Viscount Sidmouth. By the Hon. George Pellew, D.D., Dean of Norwich. 3 vols. 8vo. J. Murray.

THE voluminous mass of papers left by Lord Sidmouth have found an admiring and grateful editor in the Dean of Norwich; and he has produced a work of which it is only needful to say, that it is an essential adjunct to the history of England. We may also venture to add (upon the perusal of the first volume only), that it develops circumstances of great interest at a most eventful and critical period, and exhibits the personal characteristics, feelings, and acts of many individuals who took prominent parts in these affairs, and afterwards became the leading men of the country. It takes its place, accordingly and at once, as a standard book in English historical literature.

The volume to which we have had time to turn our attention extends to the year 1801, when Mr. Addington became prime minister, on Mr. Pitt and his friends going out on the Catholic question. His biographer contends that his refusal to listen to certain suggestions, after matters had gone so far as his resignation of the Speakership and acceptance of office, the object of which was a compromise between the King and Mr. Pitt, and the return of the latter to the power he had temporarily resigned, affords a proof that he could never be considered the *locum tenens* of the ex-minister. Something very like this, however, was the general sense of the country; and though Mr. Addington himself might have shewn on this occasion the high spirit of an English gentleman, resolved independently to carry through the undertaking to which he had been called by his Sovereign, there is no doubt of the common opinion that he was merely a political stop-gap for the nonce, to a party of far higher ability and national repute. The King stood firmly on his coronation oath, and Mr. Pitt would not yield the measures he deemed necessary for the public weal. The opposition could not be thought of by his Majesty; and thus the Speaker, held in universal respect, became the centre of authority, and of the important business and correspondence which these volumes exhibit. To us it seems as if his papers were of more consequence than his living influence as a statesman; and that the reflections and refractions of light which they throw on contemporary memoirs, are of greater value than his direct concern with the government and its changes. It is worthy of note how immediately the Speaker of the House of Commons, from the mere effect of his position at the head of the popular branch of the legislature, becomes a referee of immense consideration, whenever any great crisis occurs in ministerial arrangements. This publication shews how such an event exalted Mr. Addington; and it is well known that, on a like occasion, Lord Canterbury was offered the premiership by King William. A goodly portrait, by Copley (the father of Lord Lyndhurst), and a rather flattering preface, prepare the reader for a book which, as nearly all such biographies must do, leans to the favourable side wheresoever its principal character appears. We have then the usual account of birth, parentage, and education, familiar to the public from the many usual sources of information in such cases made and provided. Some pleasing little anecdotes are interspersed, as for example:

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"Those who were acquainted with the dining-room at the White Lodge, at Richmond Park, in which the venerable subject of this biography used to relate to a circle of delighted friends the more striking circumstances of his eventful life, will recollect two old and bulky arm-chairs standing guards, one at each side of the fire-place: they were chiefly remarkable for their lumbering size, and gaunt, inconvenient form; still there was something in their appearance calculated to attract attention, and probably few visitors ever entered the room without feeling curious to learn their history. These were the chairs of honour occupied by the Speaker of the House of Commons of Great Britain during the twelve first eventful years of the French Revolution; one of these had become the perquisite of that functionary on the assemblage of each new parliament, it being customary on those occasions to provide a new chair, exactly corresponding with its predecessor. Lord Sidmouth originally possessed three, for he presided during three consecutive parliaments; but one of them had disappeared, and he never could ascertain its fate."

"Sir William Grant in early life exercised the profession of a barrister at Quebec, and was a resident of that city, and bearing arms as a volunteer in its defence, when it was rashly assaulted by General Montgomery in December 1776. On that occasion, after the enemy had retreated, the English sallied forth in pursuit. Presently they came to the dead body of an unknown officer, whose arm was extended towards Quebec, as if he had fallen whilst in the act of urging on the troops. 'That,' said Grant, who came up at the moment, 'is Montgomery: I knew him when we studied together at St. Andrew's College.'"

We have a good deal about Burke and the Hastings trial, from which we learn that the former was really sincere in his conviction that dreadful corruption and atrocities had prevailed in India; but it is not till we arrive at Mr. Addington's access to the summit of power that the pith and marrow of the work transpires. He was sent for by the King, to whom we are told it had become necessary "to decide between separation from his present most able and faithful minister, to whom he had long been cordially attached, and the fulfilment of, as he believed, an imperative duty to his God and his people; and, guided by his coronation oath, which bound him, under the most awful sanctions, 'to maintain to the utmost of his power the true profession of the gospel, and the Protestant reformed religion established by law,' his Majesty felt no hesitation as to the course he ought to pursue. Having, therefore, recently honoured the Speaker with a considerable share of his notice, and being thence aware that his sentiments on the question now at issue coincided with his own, he at once wrote to Mr. Addington, commanding his immediate attendance at the Queen's house."

The usual and troublesome negotiations followed, and we read:

"The die was now finally cast; and the Speaker proceeded with his arrangements, during his Majesty's absence at Windsor, as the person intrusted by the Crown with the duty of forming a new administration. By this time, therefore, rumours of some approaching change must necessarily have transpired; and this circumstance renders the present, perhaps, the most suitable opportunity for pre-

senting the reader with the picture of the Speaker's feelings, and of those of his family, contained in the following letter, written by his desire, on or about the 5th of February, by Mrs. Bragge to their eldest sister, Mrs. Goodenough:

"My dearest sister,—I write at the request of my brother, who is dining with us, to communicate to you a circumstance deeply interesting to him, and which he cannot bear the thoughts of your first hearing from public rumour. To keep you no longer in suspense, Mr. Pitt is led, by unavoidable circumstances, to resign; and in this public misfortune his and every other voice, but chiefly that of the highest authority, call upon my brother to take his station. You may guess how he feels both the arduousness of the undertaking and the sacrifice of private comfort: but what is for the best in the present crisis can be the only consideration, and of that all seem perfectly agreed. His own struggle is over, and he seems calm and collected, and to look forward with confidence, though not without anxiety. The great thing is, to keep up his spirits, to carry him through what he feels it is his duty to undertake. Hiley and Mr. Bragge are both convinced there could be no alternative, and are cheerful upon it. I did not know a word of it until three or four hours ago, and, indeed, my brother begs it may still be considered as a secret. Mrs. Addington is, he says, a good deal agitated; but, on the whole, takes it better perhaps than could have been expected. Ever, dearest sister, most affectionately yours, "C. BRAGGE."

"From this interesting representation of an unambitious family, cheerfully resigning private feelings and domestic happiness to a high sense of public duty, we return to the communications between the King and his new minister, which were resumed by the former."

The following is a remarkable passage regarding the Lord-Lieutenancy of Ireland, in one of his Majesty's letters:

"Mr. Addington must not think that the King will unnecessarily take up his time with letters; but, at the outset of the business, it would be highly wrong to have any thing omitted that occurs. The more the King reflects on the conversation of last night, and the proposed arrangements, the more he approves of them; but he blames himself for having omitted to mention the natural, nay necessary, return of the Marquess Cornwallis from Ireland. He well knows many have thought the office of Lord-lieutenant should altogether cease on such an event. The King's opinion is clearly, that perhaps hereafter that may be proper; but that at present it is necessary to fill up that office with a person that shall clearly understand that the Union has closed the reign of Irish jobs; that he is to be a kind of president of the council there; and that the civil patronage may be open to his recommendation, but must entirely be decided in England."

Among the offers, acceptances, and refusals, we read: "It will be remembered that the Speaker informed his Majesty, on the 9th February, that Mr. Pelham declined taking any official situation. Mr. Pelham, however, who, in the interim, had been created a baron, entered the cabinet, on the 30th of July, as Secretary of State for the Home Department. His father also was raised to an earldom on the 15th June, 1801, and his uncle elevated to a bishopric in the February following."

The King's illness, from the effects of vexation and anxiety, interrupted the formation of a ministry for more than a month. A diary, kept by Mr.

* "This was three days before the Ministers communicated their intentions to the King through Mr. Dundas."

Abbot, afterwards Lord Colchester, furnishes curious particulars of this period. Thus: "Feb. 8th. After breakfast I went to the Speaker: he had his dinner of twenty-six people yesterday, all of whom knew the state of things, and behaved in a most satisfactory way. Mr. Pitt was to dine with him *tête-à-tête* to-day; in the evening he was to have his levee: he had shewn my last letter to Mr. Pitt, as a testimony of my sentiments towards him. Feb. 9th. In the course of this day the outline of the arrangements became generally talked of."

Mr. Charles Long, Mr. Canning, Lord Temple, Lord Gower, and others, refused to continue in office; but at length the new ministry was adjusted; and, "at the first levee which Mr. Addington and Mr. Pitt attended after the designation of the former as Premier, the King, drawing them into the recess of one of the windows, said, 'If we three do but keep together, all will do well.' Then turning to Mr. Pitt, his Majesty added, 'I am sure that in appointing Mr. Addington I have done what you would yourself have recommended.' Mr. Pitt replied, 'Sir, in saying that, your Majesty has expressed every wish I have in the world.'—From *Miss Addington's Notes of her Father's Conversations*. As early as 1797, Mr. Pitt said to the Speaker, "You must make up your mind, Addington, to take the government."—*Notes of Conversations with the Author*."

Towards Mr. Addington Mr. Canning never felt cordially disposed; and between him and Mr. Pitt a coolness, almost inevitably, soon sprung up. The author tries to account for this, and says, "Mr. Pitt and Mr. Addington had been intimate from their youth; and when the high opinion and personal attachment of the former had placed the latter in the chair of the House, a situation removed from the strife and fluctuations of politics, it would have been strange indeed if the intimacy previously subsisting between them could not have been continued. The case, however, became very different when the position of the parties was reversed. Mr. Pitt could not descend at once from his high position, and be regarded quite like another man. How much soever he might have desired to do so, neither the rules of society, nor the restraints of party, would have permitted him. Attention would naturally be directed to his words and movements. Whenever the policy pursued by himself and his successor happened to differ, their conduct and merits would be contrasted. Whenever their measures agreed, it would be said of him, as it had before been said of Lord Bute, that he was still the minister, and his successor only the puppet. Each of them also would be surrounded by his own friends and dependents; and as the followers of one succeeded those of the other in the enjoyment of their offices, it was not reasonable to expect much cordiality to prevail between men so situated. No one, without political experience, can conceive how clamorous the junior members of a party are for place and power, and how impossible it is for any leader long to retain this class of supporters in a proper state of unity and discipline, without encouraging some hope, at least, that their taste in that respect may be gratified at no distant period. Another circumstance not unlikely to interfere with the intimacy, as it prevailed in former days, and which, it will be found, did operate eventually, was the impossibility of Mr. Addington's consulting Mr. Pitt on every occasion, how much soever inclined to do so, unless the latter had remained constantly within reach. Now supposing Mr. Pitt himself to have continued at all times perfectly satisfied and contented under the loss of power and absence of occupation, his friends and dependents could not all be expected to prove equally indifferent to such advantages. How easy, therefore, would it be for them, whenever Mr. Addington decided any question without reference to Mr. Pitt, to represent to the latter that the Minister was withdrawing his confidence from him."

"The progress of events constitutes another very

frequent cause of unpleasantness between predecessors and their successors. Should success crown an undertaking, how natural for the friends of each to desire to claim the credit for their own principal: on the other hand, should failure be the result, how probable that each party would endeavour to shift the blame and responsibility upon the other. Through these and similar causes, statesmen, though animated perhaps by the most friendly feelings, are too often placed on an uncomfortable footing with regard to each other, by interested or injudicious interference. Nor should we omit from this catalogue the weakness and infirmity of our common nature, which disposes even the noblest dispositions to become too sensitive of imagined slights, too ready to mistrust intentions, and misinterpret words and actions. These considerations may assist us in accounting for the startling fact, that whereas Mr. Addington accepted the government in 1801, with the entire approbation and promised co-operation of Mr. Pitt, so he resigned it in 1804, in consequence of the latter's coalition with Mr. Fox, until that time his decided political opponent. It would have been happy for Mr. Addington, and still happier for Mr. Pitt, had the latter more carefully weighed these considerations, before he placed in jeopardy the warmest friendship his heart, or the heart of his friend, had ever formed, by creating, through his unexpected resignation, those circumstances from which so many difficulties resulted."

Some of the statements in the late publication of Lord Malmesbury are here contradicted; but we must, for the present, bring this review to a close. The King presented to his Minister the royal lodge in Richmond Park, where he resided forty-three years, to the end of his days, enjoying great tranquillity and aged happiness. "Anxious," says the writer, "to confer on Mr. Addington some substantial mark of his favour, his Majesty assigned to him the occupation of the Royal Lodge in Richmond Park; a boon which was rendered peculiarly acceptable by the inconvenient distance of Woodley: and as the Lodge had long been unoccupied, and required much alteration, the King insisted on having it repaired, and adapted as a family residence, at his own private expense. The works were accordingly commenced, and their occasional superintendence furnished his Majesty with a pleasing and healthful occupation during his long residence at Kew: indeed, a more gratifying sight cannot readily be imagined, than that of this benevolent monarch employing himself in providing for the comfort and convenience of a faithful and valued servant. The White Lodge was at that time open to the park; and the King, on one of his visits to it, took with him a person provided with a number of stakes, and himself marked out a space of sixty acres surrounding the house, which he ordered to be enclosed for the use of Mr. Addington. The paling was already prepared for this purpose, and the operation would have speedily been carried into effect, had not Mr. Addington gratefully assured his Majesty that so large a quantity of land far exceeded what he required, or felt that he could with propriety receive, and earnestly besought permission, which was reluctantly granted, to accept only a twelfth part of the defined space. At length, when all the plans of improvement had been arranged, the King, accompanied by the Queen and Princesses, enjoyed the gratification of meeting Mr. and Mrs. Addington, and some of their children, by appointment at the Lodge, and of himself pointing out the numerous means of comfort and happiness he had designed for them in their new abode, of which he now placed them in possession."

We have only another anecdote to add: "An event which painfully occupied the Minister's attention at the commencement of the year was, the conviction of Governor Wall, for causing the death of a sergeant at Goree, nearly twenty years before, through excessive punishment. The case of this unhappy convict was anxiously considered by the government; and as no favourable circumstances

appeared in it, he underwent the sentence of the law on the 28th of January, amidst the vindictive and disgraceful shouts of numerous spectators. Speaking of this event, many years afterwards, Lord Sidmouth observed: 'In the case of Governor Wall, Lord Eldon said, 'he would not say he ought to be hanged, and he would not say he ought not.' He was hanged,' added Lord Sidmouth, in that calm tone which marked the mild decision of his character."

NURSERY RHYMES.

Nursery Rhymes, with the Tunes to which they are still Sung in the Nurseries of England, obtained principally from Oral Tradition. Collected and Edited by Edward F. Rimbault, LL.D. 4to. Cramer, Beale, and Co.

A Little Book of Christmas Carols, with the Ancient Melodies to which they are Sung; including the celebrated Boar's Head Song. Collected by the Same. 4to.

OLD simple melodies are certainly better adapted to the ancient race of nursery rhymes, than the modern compositions of Hook, Spofforth, or Arnold; and Dr. Rimbault deserves our thanks for the industry and care with which he has preserved the original tunes from the oblivion into which they are undoubtedly falling, notwithstanding the doubtful assertion, *still sung*, of the editor's title-page. The rhymes themselves are rapidly losing ground; and as for the music, let any of our readers produce a modern nurse who will warble "Curly Locks" to an Elizabethan air—we of course mean before the present work is introduced, and has effected a revolution sufficiently powerful to transform the distracting squalls of the attic stories into mild outpourings of antique minstrelsy.

Nursery rhymes are not the modern nonsense some folks may pronounce them to be. They illustrate the history and manners of the people for centuries. Here, for instance, is a relic in the form of a nursery rhyme, but in reality part of a political song, referring to the rebellious times of Richard the Second.

"My father he died, I cannot tell how,
But he left me six horses to drive out my plough!
With a wimpy lo! wimpy lo! Jack Straw, blazey-boys!
Wimpy lo! wimpy lo! wob, wob, wob!"

Here we have an infant of the nineteenth century recalling our recollection to Jack Straw and his "blazey boys." Far better this than teaching history with notes "suited to the capacity of the youngest."

Another refers to Joanna of Castile, who visited the court of Henry the Seventh in 1506:

"I had a little nut-tree, nothing would it bear
But a golden nutmeg and a silver pear;
The King of Spain's daughter came to visit me,
And all for the sake of my little nut-tree."

We have distinct evidence that the well-known rhyme,

"The King of France went up the hill,
With twenty thousand men:
The King of France came down the hill,
And ne'er went up again"

was composed before 1588. It occurs in an old tract called "Pigges Corantos," 1642, where it is entitled "Old Tarlton's Song," referring to Tarlton the jester who died in 1588. The following one belongs to the seventeenth century:

"As I was going by Charing Cross,
I saw a black man upon a black horse;
They told me it was King Charles the First;
Oh dear, my heart was ready to burst!"

"What is the rhyme for porringer?" was written on occasion of the marriage of Mary, the daughter of James Duke of York, afterwards James II., with the young Prince of Orange: and the following alludes to William III., and George Prince of Denmark:

"William and Mary, George and Anne,
Four such children had never a man;
They put their father to flight and shame,
And call'd their brother a shocking bad name."

It is only by accident that we can hope to test the history and antiquity of these kind of scraps, but

we have no doubt whatever that many of them are centuries old. "A man of words and not of deeds" is found in a ms. of the seventeenth century in the British Museum; differing, indeed, from the version now used, but still sufficiently similar to leave no question as to the identity. The following has been traced to the time of Henry VI., a singular doggerel, the joke of which consists in saying it so quickly that it cannot be told whether it is English or gibberish:

"In fir tar is,
In oak none is.
In mud eel is,
In clay none is.
Goat eat ivy,
Mare eat oats."

"Multiplication is vexation," a painful reality to school-boys, was found a few years ago, in a ms. dated 1570; and the memorial lines "Thirty days hath September," occur in the *Return from Parnassus*, an old play printed in 1606. Our own reminiscences of such matters, and those of Shakespeare's, may thus have been identical! The old song of the "Carrión Crow sat on an Oak" was discovered in ms., Sloane 1489, of the time of Charles I., but under a different form:

"Hlo hoc, the carrion crow,
For I have shot something too low:
I have quite missed my mark,
And shot the poor sow to the heart;
Wife, bring treacle in a spoon,
Or else the poor sow's heart will down."

"Sing a song of sixpence" is quoted by Beaumont and Fletcher. "Buz, quoth the blue fly," which is printed in the nursery halfpenny books, belongs to Ben Jonson's *Masque of Oberon*. The "Tailor of Bicester" was originally sung in a game called "Leap Candle," mentioned by Aubrey; and the old ditty of "Three Blind Mice" is found in the curious music book entitled *Deuterometia*; or, the *Second Part of Musicks Melodie*, 1609. And so on of others, fragments of old catches and popular songs being constantly traced in the apparently unmeaning rhymes of the nursery.

We have recently seen at an auction-sale an old copy of the nursery rhyme of "Jack Horner" in its original state; not a mere fragment, but a long metrical history, entitled, "The Pleasant History of Jack Horner, containing his witty tricks, and pleasant pranks which he played from his youth to his riper years: right pleasant and delightful for winter and summer's recreation," with four frightful woodcuts, not having, as far as we could see, any connexion with the tale.* The pleasant history commences as follows:

"Jack Horner was a pretty lad,
Near London he did dwell,
His father's heart he made full glad,
His mother lov'd him well.
While little Jack was sweet and young,
If he by chance should cry,
His mother pretty sonnets sung,
With a lul-la-ba-by,
With such a dainty curious tone,
As Jack sat on her knee,
So that e'er he could go alone
He sung as well as she.
A pretty boy of curious wit,
All people spoke his praise,
And in the corner would he sit
In Christmas holidays.
When friends they did together meet,
To pass away the time;
Why, little Jack, he sure would eat
His Christmas pie in rhyme.
And said, Jack Horner, in the corner,
Eats good Christmas pie,
And with his thumb pulls out the plumbs,
And said, Good boy am I!"

Here we have an important discovery. Who before us suspected that the nursery rhyme was written by Jack Horner himself?

We have gathered most of the preceding particulars from Mr. Halliwell's *Nursery Rhymes of England*, and some of them seem to have been transferred to the pages of Dr. Rimbault's introduction, without sufficient acknowledgment. We are ena-

* We fancy the same woodcuts served for a variety of publications, and, like engravings in our day, embellished other works after they had done their duty in a first appearance.

bled by the kindness of a friend to add a contribution to this subject in the form of an anecdote from a ms. dated 1644, illustrating the antiquity of the "Song of Bo-peep":

"Randolph having not soe much as ferry money, sought out Ben Johnson; and, coming to a place in London where he and three more were drinking, peepes in at the chamber doore. Ben Johnson espyinge him, said, Come in, Jack Bo-peepe. Randolph, being verie thirsty, it beeing then summer, and willing to quench his thirst, willingly obeyed his command. The company dranke untill it came to five shillings; every man drawing his money, Randolph made this motion, viz. that he that made the first copy of verses upon the reckoning should goe scot-free. Ben and all the rest, being poets, readily consented. Randolph, surpassinge them in acutenesse, uttered these following:

I Jack Bo-peep,
And you foure sheepe,
Lett every one yeeld his feece;
Here's five shilling.
If you are willing;
That will be fifteen pence a-peece."

We have a faint recollection of having met with this anecdote elsewhere; but we find no notice of it in Gifford's edition of Ben's works. The original ms., from which our copy is taken, is in the library of Mr. G. Stephen, the author of a paper in the last volume of the *Archæologia*.

It is only fair to add, we have tried some of the old melodies printed by Dr. Rimbault, and find them pleasing, and excellently suited for the purpose. On the whole, we think they will be more popular than the collection of Christmas carols, a publication undertaken on a similar plan and by the same editor. But we are pleased with both; for what may be termed our vernacular music has many recommendations; and we think not the least among these is the reminiscence it gives us of more really joyful and artless popular amusements than we generally meet with at the present day.

SPAIN AND PORTUGAL.

An Overland Journey to Lisbon at the close of 1846; with a Picture of the actual state of Spain and Portugal. By T. M. Hughes, author of "Revelations of Spain," &c. 2 vols. Colburn.

MR. HUGHES is rather a queer customer for the critic, and therefore we will let him as nearly as possible review himself. At the close of his book he says:

"I do not find that this journey has materially affected my health either for better or worse. My lungs are in the same miserable state, my sufferings not diminished. The symptoms of organic disease become more confirmed daily. But I have had the satisfaction, for a sum little exceeding 40*l.*, of travelling 1500 English miles, from London to Lisbon, almost entirely by land, 'seeing,' in imitation of Ulysses, 'the cities of many men, and noting their manners.' And if, unlike the sage Ulysses, I have received but a faint impression from my journey, and recorded its results but feebly, in comparison with the eloquent words with which he charmed Arete and godlike Alcinoüs, my breast at least has been warmed by a patriot glow as I passed over the many Peninsular fields which have been made renowned by British valour; and I have not, I trust, forgotten for an instant, amidst all the discomforts of my sickness, the love of truth and freedom which becomes an Englishman."

This love of truth and freedom is evinced throughout by observations upon delicate subjects, such as the probabilities, &c. of the Spanish royal marriages, made in a very free style; of remarks upon individuals, such as Mr. Bulwer at Madrid and Mr. Southern at Lisbon, in which there is no restraint of personality; and of statements and opinions delivered in the boldest manner, *ex cathedra*, the authentic sources of which it would be difficult to trace in a traveller and writer under the author's circumstances, and the credit due to which must

therefore be seriously limited. In short, Mr. Hughes asserts much which we have no opportunity of testing; and out of an autumnal excursion ventures to speak upon all the leading points connected with the actual condition of this great and varied peninsula, as if he had enjoyed access to every secret movement, could develop every political mystery, and with the utmost accuracy describe to the world all that the world need care to know about Spain and Portugal. Such are his pretensions, and such the character of his rapid touch-and-go, multitudinous, *omnibus rebus* work.

Having Mr. Ford in hand for Spain, we will pass at once through that country, notwithstanding the portraits of the chief parties in the double marriage affair, which has settled the disputed pronunciation of the celebrated castle of the *entente cordiale* from Chateau D'Eu (French) to Chateau Do (English)!

Lacking, under all circumstances, the feeling of entire reliance upon the writer's dicta, we will not intermeddle with his politics or other public "Revelations;" but apply ourselves simply to a few of his common and literary topics. Behold us, then, in the chapter devoted to Lisbon, where we are told the most fashionable church, "during Passion-week, is the Graça, a fine building, remarkable for a beautiful image of Christ taken down from the cross. During the most solemn rites, the avenue to the high altar is crowded with young men of fashion, whose sole employment seems to be, to see what is going on amongst the fairer portion of the congregation, and deal out as much ready wit as possible. Upon one occasion, a young man, just as a very beautiful young lady was approaching the group of which he formed a part, came forward, and assuming the attitude and language of a street beggar, said, 'O minha nobre Senhora, give me a kiss for the love of G—d!' The lady, without being in the smallest degree disconcerted, and with as much indifference as if she were really addressing a beggar, returned the technical answer which is used when alms are not given, 'Irmão, Deus o favoreça' (May G—d relieve you, brother!) I may here set down a *mot* of Mons. Montalivet's, at the period of the formation of the ministry of the Premier-Mars. The news reached Paris that Dona Maria had dismissed her ministers, and this intelligence was accompanied by the announcement that the queen was *enceinte*: 'There is nothing astonishing in that,' said Montalivet. '*Règle générale*, whenever a political crisis makes itself manifest in Portugal, *Madame Dona Maria accouche toujours*; whence it comes that the political horizon of Portugal is always big with events!' M. Montalivet might have compared the matronly condition of the Queen of Portugal to that of Paris under the fortification system—an *enceinte continuée*! Every Portuguese woman who has the least pretension to be considered a lady must be addressed as 'Your Excellency.' This is pleasantly ridiculed as follows: 'Se en soubessee que vossa excellencia tinha excellencia, en daria à vossa excellencia tanta excellencia que vossa excellencia de excellencia farta ficaria.' (Had I known that your excellency had excellency, I would have given your excellency so much excellency, that your excellency would be choked with excellency!) Reader, by the beard of your father and the eyebrow of your mother, I conjure you to give the title of excellency to every female in Portugal who thinks herself a lady (how many will this exclude?), and the more millineries she be to give it to her the more pertinaciously. Thus you will be regarded as a *cavalheiro perfeito*, and the pink of chivalry; otherwise you will be set down as a brute! Likewise, *nota* that every tailor in this country is 'Your Grace,' and 'Illustrious Sir.' If you doubt it, I refer you to the vocabulary, where you will find that the very beggar is '*vossa mercê*,' and to the commonest tradesman's epistle, at the commencement of which flourishes the prefix, '*Illustriissimo Senhor*.' Your barber would think himself affronted, if you did not so address him in scribbling an order for shaving-soap. They do not stick up for the '*Don*' here, as the Spaniards do, but it is only

because the national pride is greater, and requires a stronger dose of incense. The consequence is, that the phrase, which in England we reserve for royal dukes and only for one other, is here so dragged in the mud that it is claimed by every *charcutier*.

"The Portuguese are little understood in Europe, as is evident from the nonsense which strangers write in dispraise of their beautiful language. There is a great deal of cleverness among those who are tolerably educated, but no assiduity or toilsome application, and consequently almost no results in literature, science, or the fine arts. Education here is for the most part very incomplete, owing chiefly to an unfortunate vanity, which dresses up young boys and girls in a showy style of pretentiousness long before any idea but school and bread-and-butter should enter their heads. At fourteen they are little ladies and gentlemen, and straight begin *namorando* (love-making), after which the horn-book is exchanged for the process of harning where they can. This hot-house culture of youthful vanity becomes by its consequence a frightful vice. Two remarkable qualities redeem many bad ones amongst the Portuguese. The first is, their charity to the poor. A halfpenny or a farthing (implored by the sweetly sounding diminutive *cincoreisinhos*) is never refused, when possessed, to the beggars, of whom there are considerable numbers—there being no legal provision; and when the party solicited is without the tributary copper, though he be a duke he replies to his ragged supplicant in a soft and conciliating tone, '*Perdoê, irmão!*' (*vossa mercê* understood). 'Brother, let your worship pardon me!' The other most commendable quality is that of a horror of bloodshed, which makes executions very rare, and, in remarkable contrast to the habits of their Spanish cousins, has caused shootings and hangings for merely political offences to be almost wholly unknown since the days of Miguel. The inhabitants of the northern provinces are brave and hardy highlanders. They are without exception a fine race of men, as untamed to the yoke as the Cantabrians, ready to rise for a straw, hospitable, sincere, and full of prejudices, of national hatreds, and of love of country. In the southern districts, they are more treacherous and revengeful, but these qualities have been exaggerated. The country people about Lisbon (*Saizios*), and in the remoter districts of the south, are little inferior to the northern races; and if they are fierce and sometimes brutal, as is undeniable, it is because civilisation as yet has scarcely reached them. The Lisbon people are a much quieter race than is commonly supposed—indeed, they are one of the very quietest metropolitan populations in Europe; and, contrary to the received opinion, assassination is really infrequent. The *fidalgos*, or noble class, are scarcely worthy to be at the head of the nation, but Lord Byron has greatly exaggerated their defects; they are extremely affable, inextinguishable, and popular in their manner; and their birth is for the most part superior to that of the Spanish noble."

And now for some literary notices, and so an end. "There is no art whatever in Portugal, and very little literature. Since the demise of Cardinal S. raiva, the late patriarch of Lisbon, a learned and energetic octogenarian who produced some able archaeological and philological pamphlets, the only living writers of Portugal that can pretend to any literary distinction are Alexandre Herculano, whose efforts as an historian are far superior to his attempts as a novelist; the elder Castilho, who has latterly produced nothing; and another very conspicuous writer, who indulges, I am sorry to say, a degree of vain boasting which might disgust even a Portuguese. In a prospectus of a work lately published by him he has the face to claim for himself the combined excellences of Sterne, Voltaire, Swift, Lessage, Aristophanes, Homer, and I know not how many more of the glories of ancient and modern literature in really refined and cultivated countries. And yet his work, the commencement of which was

tolerably fair, broke down utterly in its progress, and fell into a dreary, never-ending quagmire of dialogue between a monk and a lay sister, which makes it the joke of every body in Portugal. Unhappily this gentleman, though a writer of great ability, requires some schooling, like the rest of his countrymen, since he cannot write even the shortest critique without betraying his ignorance. In the *Diario* of the 16th of May, 1846, is a critique by him of a work by Senhor Leite Vasconcellos, Procurador Royal of the Relação Court of Lisbon, which contains the following passage: 'The notes with which the *Reforma* is filled not only discovers the studious advocate, who has made the law enter all into his head, as *Palas* departed from that of Jupiter (*fez entrar toda na cabeça, como saíu Palas da de Jupiter*), but also the profound jurisconsult, as strong (*lão forte*) in the knowledge of the principles of right and his country's laws as skilful in the use of the rules of Hermeneutica.' It will thus be seen that it is a common trick here to dandle the one or two Greek words they have got hold of. It is the trick of ignorance. As if 'interpretation' would not have perfectly conveyed the meaning! The comparison of 'the law entering all into his head' to '*Palas* departing out of it' is rather bungling, but not so wretched as the vanity which will not speak of Minerva but of Pallas, and yet is so ignorant as to be unable to spell her name! Equally ignorant of Greek and Latin, this writer, who has the hardihood, in the announcement of his work, to boast his 'unparalleled familiarity with all languages, ancient and modern,' spells the word omissions 'omissions' (*omissões*), in which, if he were not too lazy, like most of his countrymen, to look into the poorest dictionary of his language, he might stand corrected. With equal ignorance of the French, from which the word has been adopted into both the Portuguese and English languages, in the same short article he writes 'divice' (*divisa*) for 'device.' In two other critiques by other writers in the same number of this journal (the only one permitted in Portugal for some months) I found such gross mistakes as 'acceptation' spelt with one c, 'pressa' spelt with a c (*prepa*), 'blazon' with an s, instead of the z, which is here de *rigueur* in the Portuguese as well as the English; 'verosimil' for 'verisimil,' 'sachristia' for 'sacristia,' 'consumate' for 'consummate,' and a score of similar scandalous blunders; from which I derive the general conclusion, that the so called *littérateurs* of Portugal had better go to school."

Many of these might be mere errors of the press, which prevail in all Portuguese publications with which we are acquainted. But we are farther assured, "Costa Cabral, the leading minister, is unfortunately as ignorant as his meanest clerk. He is an *alumnus* of Coimbra, but the specimen shews the sort of education received there. He has no accurate knowledge upon any subject, and cannot even write his own language. It is (he adds) humiliating to have to record a charge of gross ignorance against the leading men in any European country; but the ignorance of the Portuguese is so unparalleled, by the side of great assumption, that it is not to be glossed over." Instances are cited, and, *inter alia*, that "in a proclamation recently issued by one of the first men in the country, the word 'pacific' was spelt *passifé*! This is enough to shew that the literature of Portugal is at a low ebb. The journalism of Lisbon is entirely factious. Sounding and somewhat bombastic political leaders occupy the bulk of space, to the exclusion of the commonest articles of intelligence."

Mr. Hughes speaks well of a work on Portugal written by a Prince de Lichnowsky (also retrospectively of Fielding's *Voyage* ninety-two years ago), and from the former of which he quotes in concluding this chapter:

"Lord Howard, by a residence of many years in the country, is familiar with all its ways, and may be said to have become half a Portuguese. He occupied an agreeable country house within ten

minutes' walk of the town of Cintra. Close to his house is a fine garden full of exotic plants. Lord Howard has managed to create for himself in Portugal a life the most full of convenience that it is possible to conceive, and that with the *savoir vivre* that belongs solely to his countrymen. Of his amiable negligence many interesting scenes are narrated: one in particular, which happened between him and a northern diplomatist, who was accustomed ordinarily to receive his diplomatic communications by means of the British embassy, and one day expressed a desire to send for them the following morning before six o'clock. This produced a universal and thundering burst of laughter in all those who were present, it being known throughout all Portugal that, except on extraordinary occasions, the noble lord's house is hermetically sealed, even against diplomatic despatches, until eleven o'clock in the day." The historical work of M. Schœffer is chiefly remarkable for the industry with which it collects, works up, and attempts to mould into symmetry, materials already existing. For new lights, we must wait for the succeeding volumes of the more extensive and elaborate work by Senhor Alexandre Herculano, the first volume of which is full of promise, and whose author has access to all the repositories of official records and original instruments. M. Schœffer's work has some valuable papers contributed to it by the Viscount Santarem, a Portuguese Royalist, long resident in Paris. These relate chiefly to the early discoveries of his countrymen."

With one extract related to the press, we end our desultory call on two volumes:

"The position of the newspaper press in Portugal is truly that of a 'chartered libertine.' It may say anything it pleases with impunity, and with that conviction takes full fling. It does not hesitate to charge an opponent with robbing a priest at college, and, if that is not enough to blacken him, with murdering his own father! To make this game of turpitude secure, priests, whose shoulders are exempt from the visitation of horsewhips, are frequently the editors. The Government is incessantly prosecuting the opposition papers, but in vain: they can get no jury to convict. The people here misconceive the privileges of the press, and draw no line of distinction between legitimate censure and the grossest libel. They confound, in short, liberty with license. Out of 120 prosecutions of the press within three years, at Lisbon and Oporto, not a single conviction has been obtained! Hence, at every period of disturbance, all papers are suppressed but the Government *Diario*. The laziness of official men is incredible. In the hot weather neither deputies nor employés can be got to work. Business-like habits are unknown. The committees of the chambers take weeks to do what might be despatched in a few days. And when their work is done, many days are lost in making out a fair copy of their report. These scandalous delays make useful legislation almost an impossibility in this country. There is a great excess of *empregados publicos* (clerks or employés) in the public offices, and many of these consume the bulk of their time in idleness, and pass the lazy intervals of occupation with a cigar, or a toothpick and a glass of water. A reduction in this swarm of *empregados* has often been spoken of, but no minister has of late been found with virtue or resolution to effect it. The public offices are, in fact, paddocks for the younger members of the aristocracy and middle classes; the most powerful influence is used to obtain an entrance; and the same influence is exerted to prevent the diminution of their numbers. There is little commerce in the country, and but slight employment in the regular professions. The consequence is, a rush to the public offices, where even *fidalgos* do not think it *infra dig.* to serve their sovereign. But the service which they render is the greatest disservice to an impoverished and bankrupt nation."

We might subjoin, that the cultivation of beards, so long that they interfered with their clerly pen-

manhood, got to such a length, that the chiefs of offices had to order them to go to the barber; so that now the clerks and employes write a legible hand, not made into crow's feet and pot-hooks by the sweeping of hairy chins!!

MR. FOX TALBOT'S ENGLISH ETYMOLOGIES.

[Concluded: see last two Gazettes.]

From a flower we go to a fruit.

"*Codling*. Diminutive of A.-S. *cod* a quince, *Cotoneum malum* of the Latins." With all Bailey's philological deficiencies and want of method, we may often go further and fare worse, with more than one modern etymologist. He says: "Codlin (of coddle *q. d.* pomum coctile, of coctulare L.) an apple proper to be coddled or stewed." Johnson, as often, follows him; and we think most people will be content to do the same. The termination seems to be not the diminutive *-ling*, but *-ing*, as in "Summer-*ing*, a very early apple, or pear, &c." (Halliwell). Making all allowance, therefore, for the vagaries of speech, and the freaks of nature, it does not seem likely that a *large apple* ever sprang from a *little quince*. This is but one example of Mr. Talbot's propensity for trying to upset plain and well-established derivations; why anthem, renegade, apoplexy, syncope, electuary, jovial, saturnine, forfather, harbinger, hedgehog, &c., had in like manner been better let alone, we cannot now stop to shew. Codlings remind us of golden pippins, and they naturally lead us to dragons, and to Mr. Talbot's account of a sadly degenerate species of dragon.

"*Blind-worm*, a kind of snake. Altered from the German *Lind-worm*. *Worm* anciently meant *snake* or *dragon*." Altered indeed! Quantum mutatus ab illo! How different the poor little sluggish purblind reptile, with not even a poisonous fang in his head, from the fierce, keen-eyed, winged monster, breathing out fire and venom, devouring damsels, flocks, and herds, desolating kingdoms, and poisoning provinces! He but suffers from an imperfect tradition of his once formidable character, which now, sunk into the vulgar error,

"Newts and blindworms do no wrong."

"Adder's fork, and blindworm's sting,"

exposes him to an enmity he has no longer the power to resist. The mythic Lindworm was a foe meet for the bravest knight, whose gerdun, if victorious, was the king's daughter, and half of his kingdom in hand, with the rest in reversion. The prosaic blindworm is the easy prey of any cruel boy. What has he gained for all he has lost? He has been compensated by the addition of a letter to his name; he was a Lindworm, he is now a B-lindworm. How this came about, Mr. Talbot does not tell us; but an expedient which several times does him yeoman's service, may enable us to explain. This hypothesis, which consists in bringing persons together who "converse" in "different dialects,"† or "speak a jumble of languages,"‡ enables him to account in an original, and to himself satisfactory manner, for "water (of a jewel)," "surtout,"§ "puss," &c. The mistake most likely began with some Roman, who, being like his countrymen in general no great linguist, was trying to converse with a Teutonic acquaintance of equally defective education in this point, who naturally wished to describe some of the monsters of the Abnorian or Hercynian wilds. The Roman would easily take

lind for *blind*, and concluding rightly enough that *worm* was his own *vermis*, to which no very formidable idea was ever attached in Italy, translated the word by *cæcilia* a blind little creature. Modern nations have perpetuated the error, the Germans calling him *blind-wurm*, the Scandinavians *blind-orm*, retaining, however, the distinctive *lind*, *lind-wurm*, *lind-orm* for his heroic progenitor.

From a snake to an eel the transition is easy:

"*Conger*. One of the largest species of eel. *Conger-Eel* appears to signify 'king of the eels,' from Icelandic *Kongr*, a king. Just in the same way the finest species of vulture is named 'king of the vultures,' and the beautiful fishing-bird *Alcedo* is named the *king-fisher*.* Latin *conger*, Greek *κογγρος*." We should have thought the big sea-serpent lately seen disporting himself on the Norwegian firds must be the true *Konger*, King of the Eels, or great Eel-king, a title far too exalted for the comparatively puny conger of our prosaic waters. How did the Greeks come by their word *konngros*? Most likely, as they have needlessly retained the Icelandic masculine sign *-r*, adding on to it a masculine termination of their own, *-os*, it was originally borrowed by some Hellen whose knowledge of the barbarous tongues was as limited as that of our Roman just mentioned.† In one remarkable case the "confusion of dialects," we have are told, given rise to a popular superstition.

"*Man in the Moon*. The lunar disc offers a mottled surface to the naked eye, in which no particular form can be discerned; yet popular tradition has agreed to recognise in it the figure of a *Man*. But since there is no resemblance, even in a slight degree, to such a figure, what is the cause of so general an agreement in this tradition? In my opinion there is a very simple reason for it: it arose, I think, at first from nothing else than the great similarity between the two words which express 'a man' and 'the moon,' in almost all the northern languages, as will appear very manifest from the following table." This follows, proving the point, as far as German, Dutch, Danish, and Anglo-Saxon at least go. "No correspondence between two words can be closer. Now, this great similarity must have occasioned great confusion, especially when two persons were conversing who spoke different dialects; and the two ideas of 'the man,' and 'the moon,' at first accidentally brought together, were afterwards permanently combined in nursery legends and popular superstition." We know not whether Mr. Booth was the first to declare war upon this lunar potentate, but in his *Analytical Dictionary* (p. 8), after noticing the northern gender of Moon, and the resemblance of Man and Moon in several Gothic dialects, he concludes that "Moon is Man, but it is the Man of the Heavens." The probability seems to be, that the Man is really no longer in the Moon, having taken timely alarm at Mr. Booth's inquiries. It is not strictly true, however, that, as the nursery-rhyme has it,

"The Man in the Moon

Came down too soon,"

for he abdicated just in time to escape the philological attacks of Mr. Talbot, and the astronomical perquisitions of Lord Rosse.

But now having seen our etymologist like Hotspur

"—pluck bright honour from the pale-fac'd Moon," we must try to dive with him

"into the bottom of the deep,
Where fathom-line could never touch the ground,"

* For several more instances of this recognition of the monarchical principle among animals, see the concluding notice of the *Doctor*, in No. 1561 of the *Lit. Gaz.*

† This too may explain their not adopting the old full-length form *konungur* or *konungr*, (A.-S. *cynig*), instead of the modern shortened one *konig* (A.-S. *cynig*); the ears of one unacquainted with the language might easily play him false. One would on any other supposition expect to find the Greeks using *konigra* for *king*, and the Icelanders *konig* for *conger*, which neither seem to have done.

‡ This dethroned monarch is not even allowed a place in Mr. Talbot's index; but as "My Lord," and one or two others of less dignity, fare as ill in this respect, we hope it is not meant as an additional slight.

and "pluck up"—not "drowned honour" but—"Porpoise, or porpus, is corrupted from *porcus*, i. e. *porcus marinus*. So in Breton it is called *mor-hic*; from *mor*, the sea; *hic*, a hog. In French it is *marsoin*, which is a corruption of *merswein*, or sea-swine. And in German it is *meer-schwein*. Isidorus says: '*porci marini* qui vulgo vocantur *suilli*.' The monk Aimoin (quoted by Ménage) has: 'Conspiciunt *porci-pisces* in fluctibus ludere.' This writer, then, considered the name '*por-pisces*' to mean '*porci-pisces*,' or perhaps the French '*porc-poissons*.' "—" *Porci-pisces* certainly, as proved by Ben Jonson's "*porc-pisce*," and the old spelling "*por-peasse*."* "*porc-poissons*," we doubt. Bailey too, often, like Johnson, right by dint of unscientific common sense,—says: "*q. d.* *porcus piscis*. L."—"In Greek," continues Mr. Talbot, "It is called *Delphin*; and a pig is called *Delphax*: if this agreement is accidental, it is surely a very remarkable accident. A rock partly submerged was called *χορπας*, from its resemblance to the back of a porpoise" (or pig?) "floating on the waves (*χορπος porcus*)." "*Dorsum immane mari summo*."—*Virg.* *Phorcus* and *Ceto* were sea-deities. *Ceto* meaning 'whale,' perhaps '*Phorcus*' may mean '*porcus*,' another monster of the deep." Now, it must be owned that as *Ceto* is "very like a whale," *kētos* being Greek for any such big fish, so *Phorcus*, *Phorceys*, or *Phorcyn* (for he had a three-forked tail to his name at all events), is rather like a *porker*, which that exalted and venerable people, the "ancient Attics," are said to have called *porkos*. Moreover both these sea-gods were the offspring of the earth and sea, and therefore so far resembled both in name and nature the mammals, now by mortals called whales and porpoises:

"—Immanis Cete,
Phorcique exercitus omnis."

Yet, as this worthy pair are reported to have been the happy parents of the three Gorgons, the dragon that guarded the Hesperian apples,—no grovelling blind-worm, we assure Mr. Talbot, but a genuine fire-eating, and fire-spitting, flying serpent,—beside other monsters unnamed, and sundry stalwart sons of human mould, it may be dangerous to hint that the seductive *Ceto* may be nothing better than a clumsy "spouter," and the fierce *Phorcus* a mere swine.

Hurly-burly and *Hurry-scurry* need no introduction.

"*Hurly-burly*.

'When the hurly-burly's done,
When the battle's lost and won.'—*Macbeth*.

No good etymology of this word has been given; but the mention of *battle* in immediate connexion with it in the passage of Shakespeare, leads me to think that the word originally signified the noise and tumult of war. That *Hurly* meant in old English a 'battle,' I think likely, from a comparison of the following words: war, in old German, is *urling*, or *urlunge*; in Swedish *örlog*; a battle, in Anglo-Saxon *orlog*; Platt D. *orlich*.

"*Hurry-scurry*. The first part of this word presents no difficulty; the meaning of the second part has, however, escaped Johnson and others. It is from the verb to *scour* or *schür*, i. e. to run hither and thither in confusion.

'The enemy's drum is heard, and fearful *scouring*
Doth choke the air with dust.'—*Shakespeare*"

Hurly-burly and *hurry-scurry* belong to a class of compound words found in English,† French, German, &c., which have driven to sad shifts and fetches all etymologists who have attempted to assign a distinct root and meaning to each part. The author of the article "Grammar" in the *Encyclopædia Metropolitana*, following, perhaps, the clue

* Was Drayton's singular *por-pouse*?

"And wallowing porpice sport and lord it in the flood."

† They seem most numerous in English, next in German; the Danes have a good many, answering, for the most part, closely to those in German; in French, Dutch, and Swedish, there are fewer. The tendency to form such expressions seems quite a northern one: of some of our own it is very difficult to give a satisfactory etymological account, even on the single-root scheme.

* Codling, the fish, is the true diminutive of a race more "proper" to be boiled than to be "coddled or stewed."

† Page 138.

‡ Page 456.

§ *Surtout*. This word was originally *surcoat* or *surcoat* (Welsh *surcot*), meaning an upper or outer coat. The French not understanding *coat*, altered it into *sur*, which also gives a very appropriate meaning, and has been literally rendered into the English "overalls." We can only say that the French ought to have understood "*coat*, *coat*, or *coat*," from their own *colle*, a coat or petti-coat; and that "overalls" are usually upper trousers, and not upper coats.

afforded by Johnson's right definition of *Chit-chat*, as, "a corrupt reduplication of *chat*;" and of *Tittle-tattle* as, "a word formed by reduplication from *tattle*," lays down the only rule which we think will solve the difficulty. This is to assume but one part to be significant, and therefore to seek for but one root, the other part, whether coming first or last, being formed after it by the sound, sometimes riming, sometimes alliterative, sometimes both, "from an indistinct wish to give it an intensive or frequentative force;" thus "the insignificant syllable *chit*, was prefixed to *chat*, as we suppose *pell* to have been to *mell*," &c. &c.—What Mr. Talbot's principle of interpretation is, does not clearly appear; for, in *hurly-burly* he notices only the first part of the compound, which is plainly the significant one; while, in *hurry-scurry* he thinks both should be accounted for. Johnson's ponderous good sense and straightforward method have kept him right in many cases where more learned, more ingenious, and more ambitious etymologists have gone far wrong. He merely says of *hurly-burly*—"from the French, *hurle-burle*;"—and this is simply and solely from the French *hurleur* (Lat. *ululare*), to howl. The insignificant riming syllables, *berlu* and *burly*, have been added to give force and expression to the idea, which is that of anything noisy, tumultuous, headlong; and hence a confused uproar of any kind, whether of a fierce battle, or of a mere row, and *hulla-balloo*: *hurly-burly*, and the shorter *hurly*, will be found, in Shakespeare and elsewhere, always to imply noise,† and seem in no way connected with any Scandinavian or Teutonic word for war. In *hurry-scurry* both parts, which is not common, happen to be significant; *scurry* (doubtless from *scour*, as Mr. T. suggests) is still in provincial use. We repeat that by this method of seeking for one root only, for what seems two words, this curious class of riming and alliterative compounds, whether English or other, may, in general, be explained, and by this method only. But to this opinion we can hardly hope to convert the author of the *English Etymologies*, who, as we have shewn, is far too fond of double roots for even short and simple words.

In a work "a large proportion of the observations in which will be found to be new,"‡ one hardly expected to meet with such "well-known etymologies" as those of *tansy*, *pansey*, *cray-fish*, *barb*, *black art*, *caricature*, *spider*, *dapper*, *whisky*, *Negro-pont*, *savory*, *succory*, *punch*, *napkin*, *pannier*, *pantry*, *kerchief*, *curfew*, &c.; all of which are given either by Bailey, or Johnson, or Thomson, or Sullivan, or other accessible writers. But to other etymologists in general, and to Thomson in particular, Mr. Talbot is, throughout his volume, more indebted both for hints and whole derivations, than he seems to imagine himself, or than those might suppose who do not take the trouble of comparing the "Etymons" of the one, with the "Etymologies" of the other. But we know full well how hard it is, even were it always needful, to name authorities, or give references, or remember how or where, an etym, or a hint or clue that has led to one, first struck the mind, or met the eye or ear. It is obvious indeed, that, in the study of derivations especially, the same idea is very likely to occur independently to more than one person engaged in the same pursuit.§ Still, before publishing what are deemed original contributions to etymology, it would seem natural to consult at least all well-known works on the subject, in order to avoid repeating what other writers may already have made familiar to many readers.

* French, "pêle-mêle," from *mêler*, to mix, &c.

† *Hurly*, a noise, or tumult. *Shakspeare*. Halliwell's Dictionary. *Hurly* is also the name of a noisy game played with a ball and clubsticks.

‡ Preface, p. 5.

§ In proof of both these points, it may be stated that we have for years possessed Mr. notes, oddly enough too on the margins and interlives of a "Thomson," on various words, coinciding in a singular manner with some of Mr. Talbot's illustrations: many of these are without reference; and when or how they were picked up, or guessed out, cannot now be ascertained.

We could willingly break a few more lances with Mr. Talbot in (the to us at least) attractive and exciting arena of etymological tourney; but our readers must not suppose that there are no points on which we agree. As it is, we have spent so much time in finding fault,* that but few and brief specimens can now be quoted of those among the English etymologies which must be welcomed as valuable contributions to the common stock of English philology. No length of quotation, indeed, at all within our compass could do justice to the varied and interesting contents of nearly 500 octavo pages, treating of few short of a thousand English words and phrases, and illustrating directly or indirectly very many items in the Greek, Latin, French, German, Celtic, and other vocabularies.

"*Muslin* is generally derived from the city of Mosul, or Moussul, in the East. But a very different explanation may be given of the name, which has more probability. For modern travellers who pique themselves upon exactness, inform us that the correct pronunciation of the name, which we generally find written *Moslem* (that is to say Mahometan or Mussulman), is not *Moslim* but *Muslim*. Consequently the usual dress of that people—or the Muslim dress—would be called simply 'Muslim.' For so other stuffs are familiarly called, as *Persian*, *Cachemere*, *Indienne*, *Chintz* (i. e. Chinese), brown *Holland*, &c., from the countries where they are fabricated. To which list we may add the *Zurbon* of the ancients, i. e. the *Sinde* or *Indian* stuff, which the Copts called *Shento* (i. e. the dress worn by the *Gentoo*s). We may likewise mention the word *tippet*, which takes its name from the country of *Thibet*, where valuable furs are produced. Hence then there can be little doubt that *Muslin* is a mere alteration of the word *Muslim*." Thomson refers *muslin* to the low Latin "*musco-linum*, or *musci-linum*, moss-linen, as it is still called in Germany, *nettle-cloth*." Nessel-tuch, Dutch netel-dock, Danish nettel-dug; literally *nettle-duck*. We cannot decide, but own to a leaning toward *Mosul*. In *tippet* Mr. Talbot seems to be led away by mere likeness and analogy, as Mr. Sullivan clearly is in his "*Dimity* from *Damietta*," rightly referred by Mr. T. to the Homeric *Dimitos*, double thread. *Tippet* might be better referred to A.-S. *tappet*, Gr. *tapēs*, Lat. *tapes*, *tapetum*, which seem to have been used for any sort of covering, hanging, or housing. Of the other words of this class, *Damask* from *Damascus*, *Cambrie* from *Cambria*, *Calico* from *Calicut*, *Arras* from the town in France, cited by Mr. Sullivan, are well-known; *diaper* from "*d'Ypres*" is doubtful.‡ To these may be added *silk* from *sericus*,—the *Seres* were Orientals, perhaps Chinese—through the A.-S. *seolc*; *saracen* from the *Saracens*; *Garlicks* the mercantile name for linen made at *Görlitz* in Prussia, and our own home-spun *Worsted*, from the town in Norfolk.

"*Prim*, precise. Johnson says that it is a contraction of *primitive*. But I think it comes from the old French *prim*, which, according to Cotgrave, meant fine, delicate, or accurate: as '*Marjolaine prime*,' fine or gentle marjoram. '*Filer prim*,' to run thin, or by little and little. '*Je veux tailler ma plume plus prim*,' literally 'I will cut my pen to a finer point,' i. e. 'I will write with more care, or more precision,'"—the best account of the word by far. Thomson refers it to old English *frim*, &c.,

* A strange mistake must not be passed over. Of "head over heels," we are told: "This proverbial expression apparently ought to be 'heels over head.' And so it seems to be in Swedish, 'hals öfver hufud.'" (Meiðinger, p. 541.) Now no such words appear at this page of Meiðinger's *Dictionnaire comparatif et étymologique des Langues teuto-gothiques*, the book seemingly quoted. At p. 583, however, we do find "hals öfver hufud," translated "par-dessus cou de tête;" and the same word elsewhere, and any Swedish dictionary, will shew "*hals*" to be neck, and not heels, which anyhow it could not be, *z* not being a Swedish nominative plural termination: *hät*, plur. *hålor*, is heel. Both the Swedish and the French phrase, like the German "*über hals und kopf*," mean what we call "hand over head," a very different thing from "head over heels," or "heels over head" either.

† Thomson refers Chintz to an Eastern word signifying painted stuff; it is in fact a kind of painted calico.

‡ See Thomson's Etymons.

which Mr. Halliwell's explanation of that word by no means bears out. This old French *prim* is evidently the Lat. *primus*, first, best, chief, *prime*, first-rate, which those who think themselves are very likely to be *prim*. We may add that the Spaniards commonly use *primo* and *primoroso*, for nice, curious, delicate.

"*Guitar*. From the Greek *κithara*, Lat. *cithara*. As the derivation of the word *κithara* is remarkable, and not so well known as it ought to be, I will add it here from *Tod's Rajast'han*, p. 538. '*Chatara*, from *cha*, six, and *tar*, string or wire. Thus from the six-wired instrument of the Hindoos we have the Greek *Cithara*.'" We have got our word through the French *guitare*.

"*Flageolet*. A French word, diminutive of *Flageol*. I wonder that Ménage, who treats of this word, should not have perceived that it was the Greek *πλαγίανλος*. '*Plagi-aulos* is the transverse, or, as we call it, German flute.

"*Pumpkin*. This word, from its form, should be a diminutive, which, however, is very unsuitable to so large a fruit.* I suppose therefore it is a corruption of *pumpion*; French *pompon*; from the Gr. *πέπων*.—But here we and Mr. Talbot must part company.

"*To Sack*. French *saccager*; Span. *saquear*, to ransack. The original idea, to plunder a sack or purse." Or to put plunder into sacks or bags to carry off? Anyhow we think *sack*, whether as purse or bag, is the root, and not A.-S. *sæc*, war, battle, as proposed by Mr. Vernon.†

"*Artichoke*. Span. *alcachófa*, from Arabic *al kharshuf*. Whence also the Italians have made *carciofo*. Here Thomson steers far north of the right course.

"*To be at sixes and sevens*. This phrase has arisen in the following way. To be at one (hence to atone and atonement), signified in old English, to be in harmony and union. To be two is to quarrel. But to be at sixes and sevens, is the superlative of disunion and division." The Dutch and Germans say "*eens zijn*," "*eins seyn*," to be at one; the French "*être deus*," to be two, or at two, as was formerly said.

"*Nectarine* is a Persian word which signifies the best. From *nec*, good: superlative *nectarine* the best."

"*Floss silk*. Span. *seda floxa*, soft untwisted silk." From the Lat. *fluxus*.

"*Jest* originally meant a pleasant story, from the Lat. *gesta* (histories, stories, relations), a word much used in the middle ages.‡ Span. *chiste*, a jest." The monkish compilation called *Gesta Romanorum*, containing among others the beautiful story of Apollonius,§ the original of "*Pericles*, Prince of Tyre," is well known. We wonder that Thomson, after giving "*Span. and Port. chiste*," should mention Lat. *jocus* at all.

Several instances of words whose common modern spelling is condemned by their etymology are rightly noticed in the volume before us. Such are "*Scent*, formerly more correctly written *sent*, being derived from the French *sentir*, to smell. . . *Scinde*, which should be written *Sind*, from the river *Sind* or *Indus*. . . The French formerly fell into a similar error, writing *savoir* for *savoir*, although that verb comes from the Latin *sapere*." Parallel cases of the intrusion of the same letter are *scythe*, where the A.-S. requires *sithe*; and *scite*, lately seen now and then even in print, for *site*, Lat. *situs*, French *sité*.

For much more that is valuable and interesting in Mr. Talbot's book, we can only refer our readers to the work itself, where all who feel any interest in their own language—and who ought not?—will find such a feast of instruction and amusement as

* Does not this too truly apply to *codling*?

† A.-S. *Guide*, p. 136.

‡ *Gest*, a deed, history, or tale. (A.N.) Romances were termed *gestes*.—Halliwell's Dictionary.

§ The Anglo-Saxon version of *Apollonius of Tyre*, valuable alike from the beauty of its style and the rarity of Anglo-Saxon profane prose, has been ably edited, with a translation, by Mr. Thorpe.

is seldom or never set out for their enjoyment. If in our critical and lengthened examination of the *English Etymologies* we have been throughout plain-spoken, and at times, may-be, brief and unceremonious in our remarks, and have now and then eked out an objection or an argument with a joke, bad or indifferent, we fear not lest the author should misinterpret our motives. The object of all study is truth; but this etymology bears in its very name—"ετυμολογια, hoc est vera"—it is the science of truth as regards the origin and meaning of words, and the art of rightly deriving them from their true roots, and of tracing their history and changes through different ages and countries; and of this truth, whether in jest or earnest, we hope not to have been unmindful in any of our strictures. For the minuteness of some of our criticisms, and the length to which the whole has run, the work itself has in every way to answer. Had we deemed it less important, or less likely to influence a large number of readers, it would not have seemed worthy of an amount of space, time, and trouble, we should not think of bestowing upon a commonplace book on a commonplace subject. In studying a book so attractive both in matter and in manner, the tyro in etymology will need all the caution suggested by our notice of some of its peculiar and rather fanciful tendencies; but he may then use it with the certainty of increasing his knowledge and enlarging his views. The more advanced student of language, even when, from whatever cause, he may object to its views or dissent from its conclusions, cannot, we think, fail to find it eminently suggestive. We hardly know where any one could open the book without learning something he did not know before, and being pleased by the way in which that knowledge is conveyed. In fine, many a page will convince Mr. Talbot's readers of the truth, which, as his motto, meets them on the threshold, that, under his guidance at least,

"Nor rude nor barren are the winding ways
Of hoar antiquity, but strewn with flowers."

DR. TSCHUDI'S TRAVELS IN PERU.

[Fourth notice: conclusion.]

We proceed with our notice of this various and interesting work. In his element of Natural History, the author goes on to state:

"Of the poisonous serpents, only a few kinds are known whose bite is attended with very dangerous consequences. The *Miumaru*, or *Jergon* (*Lachesis picta*, Tsch.), is, at most, three feet long, with a broad, heart-shaped head, and a thick upper lip. It haunts the higher forests, while in those lower down his place is filled by his no less fearful relative *Flammon* (*Lachesis rhombata*, Prince Max.), which is six or seven feet in length. These serpents are usually seen coiled almost in a circle, the head thrust forward, and the fierce, treacherous-looking eyes glaring around, watching for prey, upon which they pounce with the swiftness of an arrow; then, coiling themselves up again, they look tranquilly on the death-struggle of the victim. It would appear that these amphibia have a perfect consciousness of the dreadful effect of their poisonous weapon, for they use it when they are neither attacked nor threatened, and they wound not merely animals fit for their food, but all that come within their reach. More formidable than the two snakes just described, but happily much less common, is the brown, ten-inch long viper. It is brown, with two rows of black circular spots. The effect of its bite is so rapid, that it kills a strong man in two or three minutes. So convinced are the natives of its inevitably fatal result, that they never seek any remedy; but immediately on receiving the wound, lay themselves down to die. In the Montanas of Pangoa this viper abounds more than in any other district, and never without apprehension do the Cholos undertake their annual journey for the coca harvest, as they fear to fall victims to the bite of this viper. The warning sound of the rattle-snake is seldom heard

in the hot Montanas, and never in the higher regions."

On the important question of religion Dr. T. observes:

"The superstition with which the Indians are so deeply imbued is adverse to the inculcation of pure religious faith; it is the more difficult to be eradicated, inasmuch as it has its origin in early tradition, and has in later times been singularly blended with the Catholic form of worship. Of this superstition I may here adduce some examples. As soon as a dying person draws his last breath, the relatives, or persons in attendance, put coca-leaves into the mouth of the corpse, and light a wax candle. They then collect together the household goods and clothes of the deceased, and wash them in the nearest river. They put on the dead clothes, which are made after the pattern of a monk's habit, and they hang round the neck of the corpse a little bag, containing seeds of coca, maize, barley, quinoa, &c., for his plantations in the next world. In the evening, ashes are strewn on the floor of the room, and the door is securely fastened. Next morning the ashes are carefully examined to ascertain whether they shew any impression of footsteps; and imagination readily traces marks, which are alleged to have been produced by the feet of birds, dogs, cats, oxen, or llamas. The destiny of the dead person is construed by the footmarks which are supposed to be discernible. The worst marks are those of hen's claws, which are believed to denote that the soul of the deceased is doomed to irrevocable perdition. The marks of the hoofs of llamas are considered favourable, and are believed to indicate that the soul, after a short purgatory, will be transferred to the joys of paradise. The funeral is conducted according to Christian forms, and under the superintendence of a priest. But as soon as the priest takes his departure, food is put into the grave along with the dead body, which is interred without a coffin. I have sometimes seen one of the nearest relatives leap into the grave and strike the body with his foot, but the meaning of this strange proceeding I never could clearly understand. Some curious ceremonies are observed on All Souls' day. In every house in which a member of the family has died in the course of the year, a table is laid out with brandy, coca, tobacco, together with some of the favourite dishes of the deceased person, and the chamber is kept closed the whole day. The family firmly believe that the spirit of their departed relative on that day revisits his earthly abode, and partakes of the repast that is spread out on the table. A widow usually wears mourning for the space of twelve months. In some provinces, on the anniversary of her husband's death, the widow puts on a bridal dress, and over it her ordinary garments. All her relatives visit her in her dwelling, where, to the accompaniment of doleful music, she takes the lead in a funeral dance. As the hour approaches at which the husband died in the previous year, the dancing and the music become more and more mournful; but whenever the hour is past, one of the female friends approaches the widow and removes her black mantilla. The other females then strip off the rest of her mourning garments and adorn her head with flowers. At length she appears in a complete bridal dress. The musicians strike up a lively strain, to which the whole party dance, and the evening is passed in drinking and merry-making."

Of general characteristics we learn:

"The Indians are, on the average, remarkable for longevity, though they frequently shorten their lives by the intemperate use of strong drinks. Instances are not rare of Indians living to be 120 or 130 years of age, and retaining full possession of their bodily and mental powers. Stevenson mentions that on examining the church registers of Barranca, he found that within an interval of seven years, eleven Indians had been interred, whose united ages amounted to 1207, being an average of 109 years to each. In the year 1839

there was living in the valley of Jauja an Indian who, according to the baptismal register shewn to me by the priest, was born in the year 1697. He himself declared that he had not for the space of ninety years tasted a drop of water, having drunk nothing but chicha. Since he was eleven years of age, he alleged that he had masticated coca, at least three times every day, and that he had eaten animal food only on Sundays; on all the other days of the week he had lived on maize, quinoa, and barley. The Indians retain their teeth and hair in extreme old age; and it is remarkable that their hair never becomes white, and very seldom even grey. Those individuals whose advanced ages have been mentioned above, had all fine black hair. Since the Spanish conquest, the population of Peru has diminished in an almost incredible degree. When we read the accounts given by the old historiographers of the vast armies which the Incas had at their command; when we behold the ruins of the gigantic buildings, and of the numerous towns and villages scattered over Peru, it is difficult to conceive how the land could have been so depopulated in the lapse of three centuries. At the time of the conquest it was easy, in a short space of time, to raise an army of 300,000 men, and, moreover, to form an important reserved force; whilst now, the Government, even with the utmost efforts, can scarcely assemble 10,000 or 12,000 men. According to the census drawn up in 1836, Peru did not contain more than 1,400,000 men, being not quite so many as were contained at an earlier period in the department of Cuzco alone."

Still the Doctor is of opinion that, the civil war having ceased, the natives of Peru may be gradually restored to strength and prosperity; and he remarks:

"It is a great mistake to suppose that the Indian natives made common cause with the Creoles against the Spaniards, for the purpose of bringing about the present form of government. They wished to emancipate themselves, in order to establish their own dynasty and a government modelled after that of their forefathers. They wanted not a republic, but a monarchy, and a sovereign chosen from the sacred race of the Incas. Having no clear comprehension of the real object of the War of Independence, the Indians, when they saw whites fighting against whites, directed their hostility against all *Pucacuncas* (pale faces) without distinction, killing loyalists or patriots, just as they happened to fall in their way. This hatred was so bitterly manifested, that in some provinces all the whites and mestizos were obliged to fly, even though they were the most decided enemies of the Spanish loyalists. In Jauja the Indians vowed not to leave even a white dog or a white fowl alive, and they even scraped the whitewash from the walls of the houses. The provisional government ordered levies of troops to be made in the provinces which had fallen into the hands of the patriots; and then, for the first time, Indians were enrolled in the army as regular troops. But it was only in a very few districts that they voluntarily took part in the conflict for independence: they performed the forced service of conscripts, and whenever an opportunity enabled them to retire from it, they did so. The Spanish dominion being overthrown, the war terminated, and a republican constitution was established. The Indians then clearly perceived that they had been made the tools of the leaders of the revolution. Upon the whole, their condition was but little improved; for if they were relieved from some oppressive laws, other hardships weighed heavily on them, and they found that they still were slaves in the land of their fathers. The Creoles, like the Spaniards, will draw the string of despotism till it snaps. Then will arise another Indian insurrection like that headed by Tupac Amaru, but with a more successful result. After a fearful struggle, they may reconquer their fatherland, and re-establish their ancient constitution; and can it be matter of surprise if they wreak cruel vengeance on the enemies of their race?"

Although Dr. Tschudi unfortunately lost his earliest collection of natural history, it is well known how much he enriched the science by his after-labours; and the extent to which we have extended this review will show how highly we estimate his accomplishments in that as well as in other respects. For general intelligence conveyed in a most attractive manner, we know of no work superior to his.

LANGUAGES OF PERU.

We have selected the following from the volume for a separate head, on account of its being purely literary:

Among the aboriginal inhabitants of Peru a variety of languages are in use. In the southern parts of the country, particularly about Cuzco, the Quichua is spoken. It was the dialect of the court, and that which was most generally diffused, and the Spaniards therefore called it *la lengua general*. In the highlands of Central Peru, the Chinchaysuyo language prevailed. The Indians of the coast, who belonged to the race of the Chunchos, spoke the Yunga. The Kauqui was the language of that part of Central Peru which corresponds with the present province of Yauyos. The inhabitants of the north-eastern parts of Peru, as far as the Hualaga, spoke the Lama language; and the natives of the highland regions of Quito spoke the Quitena. These different languages, which, with the exception of the Lama, proceed all from one source, differ so considerably, that the inhabitants of the several districts were reciprocally incapable of understanding each other, and the Incas found it necessary to introduce the Quichua among all the nations they subdued. The other dialects were thereby much corrupted; and at the time of the Spanish invasion they were seldom correctly spoken. This corruption was naturally increased more and more after the arrival of the Spaniards by the introduction of a new language. Only for a few of the new articles brought by the Spaniards to Peru did the Indians form new names, taking the roots of the words from their own language; for most things they adopted the Spanish names. By this means, but still more by the future intercourse of the people with the invaders, the purity of the natural language rapidly disappeared in proportion to the influence which the Spaniards obtained by their increase in numbers and moral superiority. At present the Quichua is a compound of all the dialects and the Spanish; it is spoken in the greatest purity in the southern provinces, though even there it is much intermixed with Aymara words. In Central Peru the Chinchaysuyo prevails, and on the coast the Spanish and the Yunga. The present Indians and people of mixed blood, who of necessity must speak the ever-changing Quichua and also the Spanish, speak both in so corrupt a manner, that it is frequently almost impossible to understand them.

The family of the Incas had a secret language of their own, which was not learned by subjects. This language is now almost totally lost, not more than two dozen words of it being preserved. In early times, the Quichua language was much cultivated. It was used officially in public speaking, and professors were sent by the Inca family into the provinces to teach it correctly. For poetry, the Quichua language was not very well adapted, owing to the difficult conjugation of the verbs and the awkward blending of pronouns with substantives. Nevertheless, the poetic art was zealously cultivated under the Incas. They paid certain poets (called the *Haravicus*) for writing festival dramas in verse, and also for composing love-songs and heroic poems. Few of these heroic poems have been preserved, a circumstance the more to be regretted, as many of them would doubtless have been important historical documents; but for that very reason the Spaniards spared no pains to obliterate every trace of them. Some of the love-songs have, however, been preserved. In Quichua poetry the lines are short, and seldom thoroughly

rhythmical. Rhymes were only exceptional, and were never sought for. The poetry was, therefore, merely a sort of broken prose. A specimen of one of the best of the Quichua love-songs is given by Garcilaso de la Vega, in his 'Commentaries and Poems.' It is copied from papers left by a monk, named Blas Valera, and some lines of it are here subjoined. The subject is an old Peruvian tradition: A maiden of royal blood (*nusta*) is appointed by the Creator of the world (*Pacchacamac*) in heaven to pour water and snow on the earth out of a pitcher; her brother breaks the pitcher, whereupon thunder and lightning arise.

Cumac nusta	Beautiful princess,
Turalayquim	Thy pitcher
Puynuyquita	Thy brother hath broken
Paquicayan	Here in pieces;
Hina mantara	For that blow
Cunununtac	It thunders; and lightning
Yilapanac	Flashes all around.

There were, however, instances of versification which may properly be called poetry. Of this the *Yaravies*, or elegies, afford some fair examples. These poems have for their subjects unfortunate love, or sorrow for the dead. They were recited or sung by one or more voices, with an accompaniment of melancholy music, and made a great impression on the hearers. A foreigner who for the first time hears one of these *Yaravies* sung, even though he may not understand the Quichua words, is nevertheless deeply moved by the melody. The strain is sad and sweet. No other music is at once so dismal and so tender. What the *donina* is as an instrument, the *Yaravie* is in singing; both convey the expression of a deeply troubled heart. The *Yaravie* has been imitated by the Spaniards in their own language, and some of the imitations are very beautiful; but they have not been able to reach the deep melancholy of the Quichua elegy. The modern poetry of the Indians is inferior to the old; the words are a mixture of Quichua and Spanish, and are scarcely intelligible. The Spanish words have often Quichua terminations affixed to them; on the other hand, sometimes the Quichua words are inflected after the Spanish manner, making altogether a barbarous compound. The ancient Peruvians had no manuscript characters for single sounds; but they had a method by which they composed words and incorporated ideas. This method consisted in the dexterous intertwining of knots on strings, so as to render them auxiliaries to the memory. The instrument consisting of these strings and knots was called the *Quipu*. It was composed of one thick head or top string, to which, at certain distances, thinner ones were fastened. The top string was much thicker than these pendant strings, and consisted of two doubly twisted threads, over which two single threads were wound. The branches, if I may apply the term to these pendant strings, were fastened to the top ones by a simple loop; the knots were made in the pendant strings, and were either single or manifold. The lengths of the strings used in making the *quipu* were various. The transverse or top string often measures several yards, and sometimes only a foot long; the branches are seldom more than two feet long, and in general they are much shorter. The strings were often of different colours; each having its own particular signification. The colour for soldiers was red; for gold, yellow; for silver, white; for corn, green, &c. This writing by knots was especially employed for numerical and statistical tables; each single knot represented ten: each double knot stood for one hundred; each triple knot for one thousand, &c.; two single knots standing together made twenty; and two double knots, two hundred. This method of calculation is still practised by the shepherds of the Puna. They explained it to me, and I could, with very little trouble, construe their *quipus*. On the first branch or string they usually placed the numbers of the bulls; on the second, that of the cows; the latter being classed into those which were milked, and those which were not milked; on the next string were numbered the calves, according to their ages and sizes. Then came the

sheep, in several subdivisions. Next followed the number of foxes killed, the quantity of salt consumed, and finally, the cattle that had been slaughtered. Other *quipus* shewed the produce of the herds in milk, cheese, wool, &c. Each list was distinguished by a particular colour, or by some peculiarity in the twisting of the string.

From Oxford to Rome; and how it fared with some who lately made the Journey. By a Companion-Traveller. Pp. 277. Longmans.

FROM Oxford to Rome is a short distance now, and expeditious travellers get fast over the ground. This volume shows the ease of the transition: its frontispiece and dedication will suffice for those who are opposed to these Pilgrims' progresses; its text will, of course, meet the sympathies of their approvers.

The Greatest Plague of Life; or, the Adventures of a Lady in Search of a good Servant. By One who has been almost Worried to Death. Part I. Bogue. A DOMESTIC satire, inclining a little to caricature, in the Mrs. Caudle line, this new serial, illustrated in his own inimitable way by George Cruikshank, has all the elements of similar popularity. There is a great deal of whim in it, and a great deal of true drawing from the life. The auto-biographical and auto-painted whole-length of the writer, with all her natural and maternally acquired features, is capital, and full of humour; and the Mistresses of our servant-plagued metropolis may themselves learn something that might contribute to their domestic comforts from studying her picture. A weak head of a family will never have a well-regulated household; and if to this misfortune is added the gossip, opinions, and advice of like friends, operating upon temper and action, it may be depended upon that the sunshine of happiness is banished from that ill-fated abode, be it palace, cottage, or lodging.

Studies of Public Men. No. II. 8vo, pp. 136.

Saunders and Otey.

AN anonymous estimate, signed J. S., of Lord J. Russell, Lord Stanley, Mr. Macaulay, Lord Grey, and Lord George Bentinck, all men in positions sufficiently important to make the study of their qualities and characters a matter of high public interest. The writer's opinions are generally favourable; and he traces the parliamentary career of his *dramatis personæ* with close attention.

The Mechanic's Magazine. Vol. XIV. Robertson and Co.; Mechanic's Magazine Office.

THE last half-year of this useful and well-conducted work, at once a credit to mechanics and a sample of the value of well-regulated institutions supported by them and for their instruction and improvement.

A History of the French Revolution. 12mo, 2 vols. in 1. Burns.

APPEARS to be impartially compiled from Alison, Thiers, and others. The narrative reads smoothly, and the book is among the fairest of its kind.

Steepleton, &c. By a Clergyman. Pp. 333. Longmans.

A HISTORY of Frank Faithful, invented to exhibit the present tendencies of parties in the Church. High and Low are represented in action; and the writer earnestly invokes union in the Protestant Church, and no differences on minor points.

The Life of that extraordinary mortal, Benvenuto Cellini (by Roscoe) forms the last issue of *Bohn's Standard Library*, and is far from being the least valuable or interesting volume of the series. Since last week, however, the first volume of Cox's *History of the House of Austria* has been added to the list. It is a third edition, and will consist of three volumes.

Michelet's History of the Roman Republic, translated by W. Hazlitt, Esq. (with a Portrait of the Author), is the last issued volume of *Bogue's European Library*.

ARTS AND SCIENCES.

ROYAL SOCIETY.

Jan. 21st.—The Marquis of Northampton, president, in the chair. Dr. H. D. Acland was elected a Fellow of the Society. "On photographic self-registering meteorological and magnetical instruments," by Mr. F. Ronalds. Fully described in our volume for 1846, p. 874.

ROYAL INSTITUTION.

Jan. 29th.—"On the fundamental type and homologies of the vertebrate skeleton," by Prof. Owen. The Professor commenced by alluding to the origin of anatomy in the investigation of the human structure, in relation to the relief and cure of disease and injuries; and to the consequent creation of an anatomical nomenclature, having reference solely to the forms, proportions, likenesses, and supposed functions of the parts of the human body; which were originally studied from an insulated point of view, and irrespective of any other animal structure, or any common type. So, likewise, the veterinary surgeon had begun the study of the anatomy of the horse in an equally independent manner, and had given as arbitrary names to the parts which he observed. Thus, in the head of a horse there was the "os quadratum;" and, in the foot, the "canon-bone," the "great" and "small pastern-bones," the "coronet," and "coffin-bones," &c. When the naturalist first sought to penetrate beneath the superficial characters of the objects of his study, their anatomy had often been conducted in the same insulated and irrelative way. The ornithologist, or dissector of birds, described his "ossa homioidea," "ossa communicantia" seu "interarticularia," his "columella," his "os furcatorum," and "os quadratum," the latter being quite a distinct bone from the "os quadratum" of the hippotomist. The anatomiser of reptiles described "hatchet-bones" and "chevron-bones," an "os cinguliforme" or "os en ceinture," and an "os transversum;" he had also his "columella," but which was a bone distinct from that so called in the bird. The ichthyotomist described the "os discoideum," "os transversum," "os cænoosteum," "os mystaceum," "ossa symplectica," "prima," "secunda," "tertia," "quarta," &c. Each at first viewed his subject independently and irrelatively; and finding, therefore, apparently new organs, created a new and arbitrary nomenclature for them.

After pointing out the impediments to a philosophical knowledge of anatomy, from such disconnected attempts to master its complexities, and the almost impossibility of retaining in the memory such an enormous load of names; many distinct ones signifying the same essential part, whilst different parts had received the same name; Prof. Owen proceeded to demonstrate the principal results of the philosophical researches of Cuvier, and other comparative anatomists, in tracing the same or homologous parts through the animal series, as they were exemplified in the osseous system, and principally in the bones of the head. When any bone in the human skull, for example, had been thus traced and determined in the skulls of the lower vertebrate animals, the same name was applied to it there as it bore in human anatomy, but understood in an arbitrary sense; and, when the part had no name in human anatomy, but was indicated, as often happened, by a descriptive phrase, it received a name having a close relation to such phrase; and thus a uniform nomenclature had arisen out of the investigation of the homologies of the bones of the skeleton, applicable alike to the human subject, the quadruped, the bird, and the fish. The corresponding parts have been sometimes called *analogues*, and sometimes *homologies*; the latter being the appropriate term, since the parts are, in fact, namesakes. The essential difference between the relations of *analogy* and *homology* was illustrated by reference to a diagram of the skeletons of the ancient and modern flying dragons. The wings of the extinct pterodactyle were sustained by a modifica-

tion of the bones of the fore-arm or pectoral limb, which bones were long and slender, like those of the bat; and one of the fingers, answering to our little finger, was enormously elongated. The wings of the little *Draco volans*, the species which now flits about the trees of the Indian tropics, were supported by its ribs, which were liberated from an attachment to a sternum, and were much elongated and attenuated for that purpose. The wing of the pterodactyle was *analogous* to the wing of the draco, inasmuch as it had a similar relation of subserviency to flight; but it was not *homologous* with it, inasmuch as it was composed of distinct parts. The true homologue of the wing of the pterodactyle was the fore-leg of the little *Draco volans*.

The recognition of the same part in different species, Prof. Owen called the "determination of its special homology;" the recognition of its relation to a primary segment of the typical skeleton of the vertebrate, he called the "determination of its general homology." Before entering upon the higher generalisation involved in the consideration of the common or fundamental type, Prof. O. gave many illustrations of the extent to which the determination of special homologies had been carried, dwelling upon those which explained the nature and signification of the separate points of ossification at which some of the single cranial bones in anthropotomy began to be formed; as in the so-called "occipital," "aphenoid," and "temporal" bones. More than ninety per cent of the bones in the human skeleton had had their namesakes or homologues recognised by common consent in the skeletons of all vertebrate animals; and Prof. Owen believed the differences of opinion on the small residuum capable, with one or two exceptions, of satisfactory adjustment. The question then naturally arose in the philosophic mind, upon what cause or condition does the existence of these relations of *special homology* depend? Upon this point the anatomical world was divided. The majority of existing authors on comparative anatomy appeared either to have tacitly abandoned, or, with Cuvier and Agassiz, had directly opposed, the idea of the law of special homologies being included in a higher and more general law of uniformity of type, such as has been illustrated by the theory of the cranium consisting of a series of false or ankylosed vertebrae. Profs. De Blainville and Grant, however, teach the vertebral theory of the skull; the one adopting the four vertebrae of Bojanus and the gifted propounder of the theory, Oken; the other regarding the hypothesis of Geoffrey St. Hilaire of the cranial vertebrae as more conformable to nature. Prof. Carus of Dresden has beautifully illustrated the poet Goethe's idea of the skull being composed of six vertebrae. But these authors had left the objections of Cuvier and Agassiz unrebuted; and judging from the recent works of Profs. Wagner, Müller, Stannius, Hallmann, and others of the modern German school, and those of Milne Edwards, the doctrine of unity of organisation, as illustrated by the vertebral theory of the skull, seemed to be on the decline on the Continent. To account for the law of special homologies, on the hypothesis of the subserviency of the parts so determined to similar ends in different animals—to say that the same bones occur in them because they have to perform similar functions—involve many difficulties, and are opposed by numerous phenomena. Admitting that the multiplied points of ossification in the skull of the human fœtus facilitate, and were designed to facilitate, child-birth, yet something more than a final purpose lies beneath the fact, that all those

points represent permanently distinct bones in the cold-blooded vertebrata. And again, the cranium of the bird, which is composed in the adult of a single bone, is ossified from the same number of points as in the human embryo, without any possibility of a similar final purpose being subserved thereby. Moreover, in the bird, as in the human subject, the different points of ossification have the same relative position and plan of arrangement as in the skull of the young crocodile; in which animal they always maintain, as in most fishes, their primitive distinctness. A few errors, some exaggerated transcendentalisms and metaphorical expressions of the earlier German homologists, and a too obvious tendency to *à priori* assumptions and neglect of rigorous induction on the part of Geoffrey St. Hilaire, had afforded Cuvier apt subjects for the terse sarcasm and polished satire which he directed against the school of "Unity of Organisation." The tone also which the discussions gradually assumed towards the latter period of the career of the two celebrated anatomists of the French Academy, seems to have led to a prejudice in the mind of Cuvier against the entire theory and transcendental views generally; and he finally withdrew, in the second edition of his *Leçons d'Anatomie Comparée*, that small degree of countenance to the vertebral theory of the skull which he had given by the admission of the three successive bony cinctures of the cranial cavity in the *Régne Animal*.

Prof. Owen then briefly alluded to the researches which he had undertaken, with a view to obtain conviction as to the existence or otherwise of one determinate plan or type of the skeletons of the vertebrata generally; and stated, that after many years' consideration given to the subject, he had convinced himself of the accuracy of the idea that the endoskeleton of all vertebrate animals was arranged in a series of segments, succeeding each other in the direction of the axis of the body. For these segments or "osteocommata" of the endo-skeleton, he thought the term "vertebrae" might well be retained, although used in a somewhat wider sense than it is understood by a human anatomist. The parts of a typical vertebra were then defined, according to the views explained in the Professor's "Lectures on Vertebrae;" and he proceeded to apply its characters to the four segments into which the cranial bones were naturally resolvable. The views of the lecturer were illustrated by diagrams of the disarticulated skulls of a fish, a bird, a marsupial quadruped, and the human fœtus. The common type was most closely adhered to in the fish, as belonging to that lowest class of vertebrata in which "vegetative repetition" most prevailed, and the type was least obscured by modifications and combinations of parts for mutual subserviency to special functions. The bones of the skull were arranged into four segments or vertebrae, answering to the four primary divisions of the brain, and to the nerves transmitted to the four organs of special sense seated in the head. Prof. Owen adopted the names which had been assigned to these vertebrae from the bones constituting their neural spines, viz. occipital, parietal, frontal, and nasal; and enumerated them from behind forwards, because, like the vertebrae of the tail, they lose their typical character as they recede from the common centre or trunk. The general results of the Professor's analysis may be thrown into the following tabular form:

* The general principle of animal organisations, which Prof. Owen has termed "the law of vegetative or irrelative repetition," is explained in the first volume of his "Hunterian Lectures,—on the Invertebrate Animals."

Primary Segments of the Skull-bones of the Endo-skeleton.

VERTEBRAL.	OCIPITAL.	PARIETAL.	FRONTAL.	NASAL.
Centrums.	Basioccipital.	Basiparietoid.	Presphenoid.	Vomer.
Neurapophyses.	Exoccipital.	Alisphenoid.	Orbitosphenoid.	Prefrontals.
Neural Spines.	Supraoccipital.	Parietal.	Frontal.	Nasal.
Parapophyses.	Paroccipital.	Mastoid.	Postfrontal.	None.
Pleurapophyses.	Scapula.	Stylohyal.	Tympanic.	Palatal.
Hæmapophyses.	Coracoid.	Ceratohyal.	Articular.	Maxillary.
Hæmal Spines.	Episternum.	Basihyal.	Dentary.	Premaxillary.
Diverging Appendage.	Fore-limb or fin.	Branchiostegals.	Operculum.	Pterygoids & Zygoma.

The upper or neural arch of the occipital vertebra protected the *epencephalon*, or medulla oblongata and cerebellum; that of the parietal vertebra protected the *mesencephalon*, or third ventricle, optic lobes, conarium, and hypophysis; that of the frontal vertebra the *prosencephalon*, or cerebral hemispheres; that of the nasal vertebra the *rhinencephalon*, or olfactory crura and ganglions.

The superior development of the cerebral hemispheres in the warm-blooded class, and their enormous expansion in them, occasions corresponding development of the neural spines, not only of their proper vertebra, but, by their backward folding over the other primary segments, of those of all the other vertebrae; whilst the more important parts of the neural arch, as the neuropophyses, undergo comparatively little change.

The acoustic nerve escapes between the occipital and parietal vertebra, but the organ itself is intercalated between the neural arches of these segments and its ossified capsule; the petrosal projects into the cranial cavity between the exoccipital and alisphenoid in the warm-blooded vertebrata. The gustatory nerve (part of the third division of the fifth pair) perforates or notches the alisphenoid, and in crocodiles and many fishes passes through an intervertebral foramen between the alisphenoid and orbitosphenoid; but the gustatory organ is far removed from the neural arches or cranium proper, and is united with its fellow to form the apparently single organ called the tongue. The optic nerve perforates or grooves the orbitosphenoid, and the eyeball intervenes between the frontal and nasal vertebra, as the earball does between the occipital and parietal: the vertebral elements are modified to form cavities for these organs of sense; that lodging the eye being called the "orbit," that for the ear the "otocrane."

The divergence of the olfactory crura, and the absence of any union or commissure between the olfactory ganglia, leads to an extension of ossification from their neuropophyses, which are always perforated by the olfactory crura or nerves, to the median line between those parts; and the neuropophyses themselves coalesce together there in batrachia, birds, and mammals. This extreme modification was to be expected in a vertebra forming the anterior extremity of the series; and the typical condition of the prefrontals, so well shewn in fishes and saurians, is marked in mammals by the enormous development of the capsules of the organ of smell anterior to them, which become ossified and partially ankylosed to the compressed, shrunken, and coalesced prefrontals; the whole forming the composite bone called "æthmoid" in anthropotomy. The vomer, or body of the nasal vertebra, has undergone an analogous modification to that which the terminal vertebra of the tail presents in birds; whence its special name, referring to the likeness to a ploughshare, in human anatomy. The spine, or nasal bone, is sometimes single, sometimes divided, like the frontal, the parietal, and the supraoccipital bones. Their special adaptive modifications have obtained for them special names.

The hæmal arches corresponding with the above neural arches retain most of their natural position and proportions, as might be expected, in fishes; they are called the scapular, hyoid, mandibular, and maxillary arches. The pleuropophysis of the occipital vertebra is the scapula, and is commonly attached by a head and tubercle to the centrum and parapophysis of its proper occipital vertebra.

The hyoid arch is suspended by the medium of the epitympanic to the mastoid parapophysis of the parietal vertebra, the epitympanic, in fishes, intervening and separating the hæmal arch from its proper vertebra, just as the squamosal intervenes to detach the tympanic pleuropophysis of the mandibular arch from its proper vertebra in mammals: which vertebra the squamosal attains in man by articulating with the process representing the coalesced postfrontal. In return, we find the hyoid arch resuming its normal connexions in many

mammalia, the stylo-hyal element being directly articulated to the mastoid: in man the large petrosal capsule intervenes, and contracts that anchylolysis with the proximal or pleuropophyseal element of the hyoid arch, which has led to the description of the stylohyal as a process of the temporal bone, in works on human anatomy.

In fishes the tympanic, which is the true pleuropophysis of the mandibular arch, always articulates with the postfrontal, besides its accessory joint with the mastoid. The maxillary arch is articulated by its pleuropophysis, the palatine bone, with the centrum and neuropophysis (vomer and prefrontal) of the nasal vertebra. This is the normal and constant point of suspension of the maxillary arch; other accessory attachments to ensure its fixation and strength are successively superinduced upon this primary and essential one. Through this knowledge of the general homology of the palatine, an insight was gained into its singular disposition in man, creeping up, as it were, into the orbit, to touch the pars plana of the æthmoid; this secret affinity with the modified neuropophysis of the nasal vertebra becomes intelligible by a recognition of its relations to the general type of the vertebrate skeleton, by its determination as the rib or pleuropophysis of the nasal vertebra, and therefore retaining, as such, more or less of its essential connexion with the centrum (vomer) and neuropophyses (æthmoid or prefrontal) of the nasal vertebra, throughout the vertebrate series.

The tympano-mandibular and the hyoidean arches had both been recognised as resembling ribs. A like homology of the scapula had early been detected by Oken; but its relation to the skull or occiput had been masked, and had escaped previous notice, by its displacement from its natural or typical connexions in all the air-breathing vertebrata.

The enunciation of these correspondences has sometimes been received by anatomists conversant with one particular modification of the general type, with as little favour as those of the "cannon-bone" to the metacarpus, of the "great and small pastern" and the "coffin-bones" to the digital phalanges of the human hand may be supposed to have been by the earlier veterinarians.

Prof. O. adduced instances of the displacement of different vertebral elements to subserve special exigencies, as that of the neuropophyses in the bird's sacrum, and that of the ribs in the human thorax, in which there could be, and had been, no question as to the reference of such displaced parts severally to their proper vertebral segments. The displacement of the scapular arch from the occiput was a modification of precisely the same kind, and differed only in degree. In the crocodile every cervical as well as every dorsal vertebra had its ribs; and in the immature animal the same elements existed, as distinct parts, in the lumbar, sacral, and in several caudal vertebrae. The occipital vertebra would be represented only by its "centrum" and "neural arch," unless the loose and obviously displaced scapulo-coracoid arch were recognised as its pleuropophyseal and hæmapophyseal elements. This arch made its first appearance in every vertebrate embryo close to the occiput; and in fishes—the representatives of the embryo state of higher vertebrata, where the principle of vegetative repetition most prevailed, and the primitive type was least obscured by teleological or adaptive modifications—the scapular arch retained its true and typical connexions with the occiput.

The general homology of the locomotive members, as developments of the diverging appendages of the inferior vertebral arches, was illustrated, and the parallelism in the course of the modifications of all such appendages pointed out. As the scapular arch belongs to the skull, so its appendages, the pectoral or anterior members, were essentially parts of the same division of the skeleton segments.

As a corollary to the generalisation that the

vertebrate skeleton consisted of a series of essentially similar segments, was the power of tracing the corresponding parts from segment to segment in the same skeleton. The study of such "serial homologies" had been commenced by the unfortunate Vicq. d'Azyr, in his memoir "on the parallelism of the fore and hind extremities;" and similar relations could be traced through the more important elements of the series of vertebrae. Prof. Owen believed it to be an appreciation of some of these homologies that lay at the bottom of the epithets, "scapula of the head," "ilium of the head," "femur of the head," &c., applied to certain cranial bones by Oken and Spix. To Cuvier this language had seemed unintelligible jargon; yet the error consisted merely in assigning a special instead of a general name to express the serial homology rightly discerned, in some of the instances, by the acute German anatomists. "Scapula," "ilium," "rib," &c. were names indicative of particular modifications of one and the same vertebral element. Such element, understood and spoken of in a general sense, ought to have a general name. Had Oken stated that the tympanic bone of the bird, for example, was a "pleuropophysis" (or by any other equivalent term) of the head, his language would not only have been accurate, but intelligible, perhaps, to Cuvier. When Oken called it the "scapula of the head," he then unduly extended such special name, and transferred it to a particularly and differently modified pleuropophysis, which equally required to have its own specific name.

Prof. O. dwelt on the necessity of having clearly defined terms for distinct ideas, in order to insure the progress of science; and alluded to the advancement of human anatomy by accurate determinations of the general type, of which man's frame was a modification, concluding by quoting a beautiful apostrophe to anatomical science from the *Excursion* of Wordsworth.

SOCIETY OF ARTS.

Feb. 3d.—Mr. W. F. Cooke, vice-president, in the chair. Mr. Digby Wyatt read an essay "On the art of mosaic, ancient and modern." The rooms were filled with beautiful specimens of ancient and modern works of art in mosaic. There were some fine Florentine mosaics, contributed by Mr. Brown; modern glass mosaics of exquisite workmanship, executed by Mr. Pether and Mr. Singer; encaustic tiles by Mr. Blashfield; mosaic tesserae by Messrs. Minton; and a large collection of elaborate coloured drawings, contributed by Mr. Blashfield, Mr. Wyatt, and Mr. Owen Jones. The author commenced by stating that the most cursory glance at the subject must convince that this art, taking the form of either pavement or mural decoration, has been connected with most of the noblest efforts of architectural genius at all ages; and as it is the wish of many at the present time to effect the revival of this art, he would endeavour to convey as clear an idea as possible of the nature, history, and condition of this graceful handmaid to the science of decoration. The first positive notice of the existence of such an art occurs in the sixth verse of the first chapter of the Book of Esther, where an account of the riches and luxury of the palace of Ahasuerus is mentioned; and that passage clearly establishes the fact that the Persians were acquainted with the art, and it is supposed communicated it to the Greeks, from whom the Romans obtained their first specimens. Ciampini divides the art into four principal varieties, called tessellatum, sectile, signinum, and vermiculatum. The first, the opus tessellatum (probably the most ancient), consisted of small cubes of marble, seldom averaging more than three-fourths of an inch square: the best specimens of this description of tessella occur at Pompeii, in the Vatican. The second division of the art, the opus sectile, was also applied to pavements; and it is in this description of mosaic that the simple yet magnificent pavement of the Pantheon at Rome is

executed. This variety of mosaic was formed of thin slices of different coloured marbles cut into slabs of a given form. The opus figulinum was more generally employed in mural decoration, and, according to Pliny, was first used in the decoration of the baths of Agrippa, behind the Pantheon. It consisted of figures, fruits, ornaments, &c., by means of small cubes of vitreous composition, composed of allumina, and some metallic oxide to colour it: no specimen of this description of mosaic has ever been discovered in England. The fourth description of mosaic, or opus vermiculatum, is subdivided by Ciampini into three varieties. The opus major, generally employed in large pavements or ceilings to represent the figures of gods, centaurs, &c.; the opus medium, a much finer kind of work, generally applicable to walls; and the opus minor, or opus vermiculatum, the finest and most elaborate of all the ancient Roman mosaics, consisted of the most delicate pictures formed entirely by minute pieces of marble and fettle work, many of the stripes being only the twentieth of an inch across. The most beautiful specimen that has been preserved to us is the one usually known by the name of Pliny's doves (a copy of which in mosaics was exhibited). There is one kind of mosaic which the author has observed at Pompeii, and which he considers may not be inaptly termed the opus uncertain of mosaics, composed of all sorts and kinds of marbles put together in irregular shapes, and when united into a mass with cement, and laid on the floor prepared to receive it, it is reduced to a polished face by friction. In completing the sketch of this art under the Romans, the author stated that the preparation ordinarily made by them for the reception of the mosaics consisted in their first placing a layer of large stones, or flints, but with very little cement, on the ground; upon this was placed a course of concrete, composed of smaller stones and lime beaten and rammed with great care; upon this a third layer of cement was placed. The tesserae or mosaic were then placed; and over the whole was poured liquid cement, so as to perfectly fill up the interstices between the cubes. During the reigns of the twelve Caesars this art rose to an unexampled popularity; during the reign of Hadrian (A.D. 138) to that of Caracalla, the art appears to have lost in quality; after the year 220 it became obscured by the clouds which swept the Roman empire. From the time of Constantine three varieties arose, which obtained universally in Italy, from the fourth to the fourteenth century, and during nearly one thousand years changed but little either in principle or design. The Emperor Alexander Severus (A.D. 222 to 235) brought with him from Alexandria great quantities of porphyry and serpentine, which he caused to be worked into small squares and triangles and variously combined, thereby laying the foundation of this art which formed the pavement of all the rich Italian churches. We have an interesting specimen in Westminster Abbey, referred to the year 1260. The author, after tracing the history on to its decline, and giving some account of the encaustic tiles, proceeded to state the circumstances which had of late years led to its partial revival; he also gave a detailed description of the processes of modern manufacture, and concluded by urging on architects and the public generally the applicability of the product to the purposes of decoration.

INSTITUTION OF CIVIL ENGINEERS.

Feb. 2d.—The president, Sir John Rennie, in the chair. This was the first meeting held in the new theatre, which is a fine room of good proportions, of a simple but bold style of architectural decoration, extremely well lighted, but above all well warmed and ventilated; and admirably adapted for the meetings of a scientific body, and well worthy of the important Society to whom it belongs. The paper read was by Mr. W. E. Newton. It gave a description of the method employed by Mr. Herron for the construction of the permanent

way of the Philadelphia and Reading, and other railways in the United States. The method was a deviation both from the systems of the longitudinal and the transverse sleepers: it consisted of two series of diagonal sleepers, crossing each other, and spiked together at the intersections with wooden trenails or iron pins, according to circumstances, forming an extended platform, upon which their longitudinal bearers were laid, supporting bridge-shaped rails, with wrought iron chairs. The paper entered minutely into the modes of construction, the dimensions of the various parts, and the expense of laying the road, with the ballasting. It then gave an account of several deviations from the general system, such as making the trellis work of iron laid in bitumen, &c., and also a detail of the amount of traffic conveyed along the railway; whence it appeared that within one year and five days from its being opened for general use, one million four hundred thousand tons of goods had been conveyed along it, without any prejudicial effect, and in fact with less wear and tear than was usual upon railways in the States. The cost of a single line of permanent way was about 850*l.* per mile.

From the discussion that ensued, it appeared to be the opinion that although the system might succeed in a country where timber abounded, it was inapplicable for English railroads; and exceptions were taken to the general features of the construction for high speed—as the rails, which weighed only forty-four pounds per yard, and of a single bridge form, could not resist the impact of the wheels at great velocities—the junctions of the diagonally laid sleepers would become loosened, and there would be too much deflection between the bearing points. These objections were strongly urged, and were received as valid; but at the same time it was admitted, that it was extremely desirable to encourage the communication of accounts of foreign engineering works; and the thanks of the meeting were voted to Mr. Newton for the statements he had given, with a request that he would communicate to Mr. Herron this feeling of his English scientific brethren of the profession of civil engineering.

The following paper was announced to be read at the next meeting, "Description of the great North Holland Canal," by Mr. G. B. W. Jackson.

LITERARY AND LEARNED.

UNIVERSITY INTELLIGENCE.

OXFORD, Jan. 28th.—The following degrees were conferred:—
Doctor in Divinity.—Rev. W. A. Strange, Pembroke College.

Doctor in Civil Law by Commutation.—Rev. C. J. Champness, St. Alban Hall.

Masters of Arts.—Rev. H. D. Harper, fellow, Rev. W. Oakley, Jesus College; W. H. Townsend, Lincoln Coll.; G. Bowen, fellow, E. Pickering, C. J. Cummings, Brasenose College; J. H. Stewart, Exeter College; Rev. H. Fyffe, New Inn Hall; Rev. T. H. Gillam, Pembroke College.

Bachelors of Arts.—E. Austin, Queen's College; J. Bailey, Trinity College; J. J. Hooper, Wadham College.

CAMBRIDGE, Jan. 27th.—The following degrees were conferred:—
Bachelors of Arts.—C. Smith, Queen's College; A. C. H. Bolton, Christ's College; A. S. Harrison, Caius College.

Masters of Arts.—J. C. Battersby, A. E. Julius, J. Richards, St. John's College.

SOCIETY OF ANTIQUARIES.

Feb. 4th.—The president in the chair. Mr. Roach Smith communicated a paper by the Hon. R. C. Neville on discoveries made under his (Mr. N.'s) direction in 1845-6, on the site of the Roman station at Chesterford. It was illustrated by many well executed coloured drawings of Roman and Romano-British fettle vessels, one of the most remarkable of which bore a resemblance to an early font, the lower part being composed of open circular arches, and the upper being globular or basin-shaped. Among a quantity of Roman coins were some of Cunobelin, one of which is attributed by Mr. Birch to Tasciovanus, who was probably the father of Cunobelin. Mr. Neville's paper also comprised an account of the discovery of a tessellated pavement found in Sunkin Church Field,

Hadstock, Essex; and of the opening of some Saxon barrows on Triploh Heath, Cambridgeshire. Drawings also of some medieval rings, and of a dagger of the time of James I., found at Chesterford, were exhibited.

Mr. Almack communicated a paper respecting instructions issued during a famine in the time of Queen Elizabeth.

BRITISH ARCHAEOLOGICAL ASSOCIATION.

Jan. 29th.—After the announcement of several new associates, and two or three presents, Mr. Burton exhibited a bronze Roman statuette of Antinous, which raised some discussion as to its genuineness, in which Mr. Jerdan, Mr. Smith, Mr. Pettigrew, and others, took part. The general opinion, however, was that it was genuine. Mr. Pettigrew observed that it was a peculiarity in these ancient works of art, that while the anatomy was very faulty in detail the ensemble produced the effect of perfect accuracy. Mr. Smith mentioned as a good test of ancient bronze, that when rubbed with the finger, the finger retained no odour. Mr. Burton also exhibited a Roman stamp for marking amphorae. Mr. Warne, of Blandford, Dorset, exhibited some articles taken from the barrows of Dorsetshire, with drawings of the latter. These gave rise to some discussion.

Mr. R. Cooke communicated rubbings of some very early coped gravestones, disinterred at York within the last two or three weeks. It seemed to be the general opinion that these monuments were not more modern than the eleventh century.

Mr. Pratt exhibited a fine German tilting helmet, of leather, or *cuir-bouilli*, strengthened with bars of iron, and bearing the motto, *Ich wart der zeit*. Mr. Planché made some observations upon it, and exhibited drawings from ancient manuscripts of similar helmets, which he said were not uncommon in illuminations of manuscripts; but this was the first example he had seen of an actual helmet of the kind.

Mr. Isaacs exhibited a very rich reliquary of an unusual form, which appeared to be of the tenth century, and bore inscriptions stating that it was repaired in the beginning of the sixteenth century. Both these last exhibitions gave rise to discussions. Mr. Pratt said that he had reason to believe that the reliquary had come originally from the treasury of the cathedral of Aix-la-chapelle.

Mr. Smith read an interesting and amusing paper by Mr. E. B. Price, on some tokens of London taverns in the seventeenth century (of which we propose to give the entire details). Mr. Whelan exhibited a remarkable signet-ring; and Mr. Smith read letters from Mr. Purnell, describing the progress made in excavations on a Roman villa on his estates in Gloucestershire, which promises to rival that at Woodchester. Dr. Lhotsky gave an account of recent discoveries of documents of great interest relating to the celebrated navigator Sebastian Cabot; they had been found and published in South America, and not only gave an interesting and detailed account of Cabot's voyage to that part of the world, but proved that Cabot was an Englishman, and not, as supposed, an Italian or a Spaniard. Dr. Lhotsky compared the kind intercourse of Cabot and his companions with the natives with that of the Spaniards in Mexico and Peru; and said that if the English had employed Columbus, and thus taken to themselves the discovery of America, the atrocities which marked the Spanish conquest would never have been committed. The Dr. quoted Spanish and other documents, from which it appears that the offers of Columbus had actually been accepted by the English court, and that accident alone threw him into the hands of the Spaniards.

LITERARY AND SCIENTIFIC MEETINGS FOR THE ENSUING WEEK:—

Monday.—Geographical, 8½ P.M.; British Architects, 8 P.M.; Medical, 8 P.M.

Tuesday.—Medical and Chirurgical, 8½ P.M.; Civil Engineers, 8 P.M.; Zoological, 8½ P.M.; Syro-Egyptian, 7½ P.M.

Wednesday.—Society of Arts, 8 P.M.; London Institution, 7 P.M.; Prof. Potter "On the planetary perturbations, and

on the discovery of the new planet;" Graphic, 8 P.M.; Microscopical (anniversary meeting), 7 P.M.; Pharmaceutical, 9 P.M.; Ethnological, 8 P.M.; Literary Fund, 3 P.M.
 Thursday.—Royal, 8½ P.M.; Antiquaries, 8 P.M.; Royal Society of Literature, 4 P.M.; Medico-Botanical, 8 P.M.
 Friday.—Astronomical (anniversary meeting), 3 P.M.; Royal Institution, 8½ P.M.; Mr. Apsley Peillat "On the manufacture of ornamental glass;" British Archaeological, 8½ P.M.; Philological, 8 P.M.
 Saturday.—Royal Botanic, 3½ P.M.; Westminster Medical, 8 P.M.

FINE ARTS.

Lays of Ancient Rome. By T. B. Macaulay. Longmans.

THE great popularity of these spirited compositions has induced the publishers to issue this new edition in a handsome form, on beautiful paper, and richly embellished. Having paid due attention to the literature and poetry of the work on its first appearance, we may now confine ourselves to the illustrations; only remarking one fact in connexion with the general conception and execution of the *Lays*. The author offers them to us as if they truly belonged to the very earliest ages of Rome, and were then in substance and in manner sung; and in these respects he compares them with the oldest Celtic, Anglo-Saxon, and Danish remains. But this is evidently an error as regards time, though it has nothing to do with the talents displayed in the poems. Such productions in reality pertain to later periods, and are medieval in all their characters: their antecedents would be far more rude and barbarous. As we have said, however, this does not affect the merits of the ballads themselves; only, in despite of the preface and analogies cited, or rather in unison with those analogies, we are bound to consider them more like what would be in after-years, than the performances of the most ancient bards.

When we say that the volume is profusely illustrated by Mr. George Scharf, jun., we have barely done justice to the number of original designs, as well as copies from coins, statues, bronzes, gems, columns, sculptures, and other antiquities, preserved in various parts of the world, and many of them published in rare and valuable books. There are, altogether, several hundreds of these. They represent the battles, processions, single combats, heroic exploits, civil events, domestic incidents and customs, the forms of warriors, their countenances as handed down to us, costume; and, in short, every thing of interest to which the poet has alluded, and which was most susceptible of farther impression on the mind through the medium of the fine arts. Some of the engravings are very elaborate; nearly all of them are purely classic; and it is gratifying to find that old German antiquarianism has hardly been suffered to appear in these Roman subjects. Some anachronisms might be pointed out, especially in the architectural adjuncts. Take, for example, the Lucretia (p. 155) stabbing herself beneath a Greek column with a Composite capital, in the time of the Tarquins. But, looking over the whole of these performances, we are bound to state that they possess infinite spirit; are most laudable, were it only for the correct fac-similes of a multitude of curious vestiges of Roman antiquities; and are, either in single objects, in the union of suitable component parts into a whole, or in efforts of the artist's imagination, exceedingly appropriate, and well calculated to add to the pleasure so universally received from the perusal of Mr. Macaulay's stirring verse.

Poems. By W. C. Bryant. With Illustrations by E. Leutze; engraved by American Artists. Philadelphia, Carey and Hart.

W. HUMPHREYS, J. Cheney, W. H. Dougal, J. J. Pease, G. H. Cushman, W. E. Tucker, and J. W. Steele, are the engravers who have signalled their talent and ability in this sumptuous volume, which in every bibliographical respect does so much credit to the American press and spirit of publication. The varied Muse of Bryant well deserved the

handsome lodging prepared for her by Messrs. Carey and Hart: the typography, &c. does honour to the mechanical, and the numerous embellishments to the fine arts. There is hardly an exception to the appropriateness and beauty of the subjects, and the graceful style of their execution. They are conscientiously done, and highly merit favour, not in America alone, but wherever such productions are prized. A portrait of the author, by J. Cheney, after a drawing by S. W. Cheney, adds another feature of interest: of the poetry, so popular and well known, we need only repeat, that it is about the best the country has supplied, and well worthy of the general admiration it has excited.

FOREIGN CORRESPONDENCE.

FRANCE.

Paris, Feb. 2, 1847.

THE very best comedy which, within the memory of man, has been played in Paris since the days of Molière, was performed last week; and we are indebted for it to M. Alexandre Dumas Davy, Marquis de la Pailletterie. Scarcely had he returned from Africa, whither he had gone lion-hunting, as I told you at the time, when an action was brought against this eccentric personage by the editors of two papers, the *Presse* and the *Constitutionnel*; who had been deluded into the belief that they had secured by formal treaties the exclusive co-operation of the great novelist. But fancy and good faith are two very distinct virtues, and from the very day on which he had engaged to produce only eighteen volumes a-year, at the price of 3500*fr.* a volume,—nine of which were for the *Presse* and nine for the *Constitutionnel*,—from that day forward the mind of M. Dumas was exclusively devoted to finding out some means of evading this necessity; and he published in four or five other papers novels for which he was paid either at a higher rate or in ready cash. *Inde ira*; hence the lawsuit, and hence the oration in defence of M. Dumas, delivered by himself, much to the amazement of our good folks, the public, who thronged to hear him plead in the 1ère Chambre of the Tribunal Civil.

I cannot undertake to give you a complete notion of this speech; all that I can say is, that even after the prosecution at Rouen, in which M. Dumas paraded in such truly ridiculous colours, we were not prepared for any such an exhibition, or anything like it. M. Dumas began by regularly producing a schedule of his debts . . . literary debts, viz.: 36,000 lines to the *Siècle*, 15,000 to the *Patrie*, 45,000 to the *Commerce*, &c. &c.; total, 400,000 lines or thereabouts; independently of the 108,000 lines in which he is indebted to the two monopolising papers. He declared that he alone in France and perhaps in the world, could at one and the same time write five different novels in five different papers; that he challenged the forty members of the French Academy to do in the course of two years what he would do in two months with the help of his *très bon, très excellent collaborateur* M. Maquet. Starting from thence to discuss his right to delay the "periods of the delivery of his *manuscripts*" (I copy textually), he complained of the quibbling to which he had been subjected on the part of M. Véron of the *Constitutionnel*, and M. de Girardin of the *Presse*, with all the cool ease which becomes a *gentilhomme* of his stamp. He unmercifully quizzed the first on the origin of his fortune, which is due to the invention of some pectoral lozenges; and the second, by recalling to his mind a former speculation of the *Musée des familles*, which gave rise to some complaints against him of a disagreeable nature. He contrasted the severity which M. de Girardin was parading in court, and the charming good grace which he was wont to testify on coming to his suppers, when he would stay till three in the morning, and return home in his chariot, taking with him one of the prettiest actresses of Paris. What more can I say? M. Dumas displayed a degree of impertinence, a *dé-*

involture,* beyond all that his well-known character would have led us to expect. And, to a certainty, this is saying a great deal. However, that we may not be taxed with writing a parody of the memorable speech, we must quote a passage or two from it. I take them cursorily:

"On the 15th of August M. Véron came and said to me, 'My dear Dumas, we have the misfortune to be publishing at this moment a novel which has brought us back to the fine old times when subscribers were wont to desert us. We can just last one week longer. If after that period we do not produce a novel which shall be amusing, witty, pathetic, such as you concoct them (these were his own proper expressions, remarked the orator, incidentally), we are lost men.' One week, I answered, is amply sufficient [great laughter in the audience], when a man has nothing else to do; but the time is insufficient when a man has undertaken the simultaneous publication of the *Guerre des femmes*, the *Chevalier de Maison-Rouge*, the *Barat de Mauléon*, of *Vingt ans après*; in short, of five novels at one and the same time. Each day I had three horses, three servants, and the railroad at my disposal for the transport of my copy and the return of my proofs. Each day, at two o'clock in the morning, my servants were still on the high road to St. Germain. Nevertheless I took the engagement. I said to M. Véron, You want a volume of me, that is just 6000 lines; 6000 lines, just 135 pages of my writing: take this paper, put numbers on 135 leaves, and sort them. M. Véron put the numbers and sorted them. Now, said I, on Thursday next I will dine with you and bring your little job. On Thursday, the 27th of August, I went to his house and delivered my first volume—135 pages—6000 lines. He thanked me, and said, You have saved us. He even hinted at an increase of the price."

What say you, sir, to this pretty piece of legerdemain and exquisite humbug? But here is better still: M. Dumas has been reproached with having solicited a mission to Spain, and with having prolonged his stay in Algeria, when the execution of his engagements imperatively demanded his presence in Paris. On this head he answers: "As for my trip, I assert that I never solicited any thing. Only my friend, the Duc de Montpensier, said to me one day, as his brother, the Duc d'Orléans, had already done before when asking me to Versailles, 'Come to my wedding, it is highly important that you and M. Hugo should be present at this national festivity.' M. de Salvandy (Minister of Public Instruction) sent for me, and said, 'Can you go to Spain and Algeria?' This is a most fortunate chance, I answered, for I am much in need of repose. 'You will go to Spain,' continued the Minister, 'you will assist at the marriage; you will then go to Algeria, and visit the finest country in the world, a region which is perfectly unknown, especially to our deputies, who every day prate about it in dense ignorance, and who stand much in need of proper information on all important matters connected with the place.' So I went to Spain; and my presence was so completely that of a guest that I was the only Frenchman present at the private marriage. On that occasion I received the Grand Cross of Charles III., which was given not to the literary writer, but to the man—to me" (the orator strikes his breast)—Alexandre Dumas Davy Marquis de la Pailletterie!!! (Sensation.) I omit much, and of the best, as you may well imagine; for in fact, however good, however ridiculously amusing we may find our bombastic friend the

* A most expressive term used by our graphic neighbours. "*Déinvolture*" means, *physically*, a swaggering, loose, slipshod, slang, and licentious manner, in a man's bearing, movements, and especially dancing. It means all this together, and is peculiarly applied to the celebrated dance called the *cancan*, enjoyed by the grisettes of Paris at the *Champs-Élysées*. Originally *déinvolture* meant the peculiar degree of elasticity acquired by the human frame in fencing and gymnastic exercises; and to make our meaning quite clear, by a queer simile, implied that a man might be folded up and packed in a drawer.

literary Marquis, we cannot rest content with registering in this chronicle none other but his sayings and doings.

I will, then, hasten to tell you that the Théâtre Français has produced a new play, in two acts, by M. Léon Laya. It is entitled, *Un Coup de Lansquenet*. 'Tis the history of a young scapegrace, whom his uncle proposes to marry and settle just when he is on the point of monopolising the good graces of a young marchioness, very pretty and tolerably addicted to coquetry. Under these circumstances, and notwithstanding the advantageous match which offers, the young fellow cannot resign himself to accept it; he cannot either overlook the advantages proposed, rendered evident by the fact that he is at the time circumvented by some most importunate duns. In his indecision, wavering between these conflicting interests, he trusts to chance for the decision of the question. Two letters are written by him, one accepting, the other refusing, the proposed marriage. He places them on a gaming-table, and hazards their fate on the chance turn of the *lansquenet*. The losing letter will be sent, the other burnt; and to obviate any unpleasant feeling of regret consequent upon such a resolution, at least during 24 hours, our madcap is determined upon being for that time in ignorance of the contents of the letter which will be sent. From this voluntary state of ignorance, and the consequent state of indecision in which he is kept, the principal situations of the new comedy are derived. It might be reproached with many improbabilities, but as it does not affect any very serious pretensions, and as the gaiety of the dialogue is so well kept up that we forget the flagrant absurdities of the intrigue, it was received with much indulgence. Much the same can be said of a three-act *vaudeville* by M. L. Gozlan, one of our second-rate novelists. It is entitled, *Trois Rois et Trois Dames*. If we have rightly understood the drift of this tolerably confused imbroglio, it is intended to shew that in marriages, as in the constitution of states, there are three forms of government—tyranny, absolute equality, and royalty tempered by constitutional transactions. The author demonstrates that the latter is least subject to bad results; but he demonstrates this in such a way that he may thus be construed: "I, therefore, advise you . . . not to marry."

M. J. Janin, tempted no doubt by the success of Dickens, has also published his "Christmas tale" in a cheap little volume. It is a long, a very long *feuilleton*, in which I have vainly sought, with just a dash of wit, the slightest indication of common sense. It is entitled, *Le Gâteau des Rois, Symphonie Fantastique*. Look with distrust upon this symphony, which is a *brioche*;* look with distrust upon this *brioche*, which is perfectly fantastical.

FLORENCE.

I AM now in possession of the facts I alluded to in the commencement of my letter relative to the Last Supper.† It is now fully acknowledged to be a Raphael. Government has purchased the building and painting for the sum of 12,000 scudi. Besides the master-hand manifest in this wonderful painting, another piece of presumptive evidence strongly supports the alleged authenticity. A painstaking worthy antiquarian, in prosing over certain ancient registers and parochial books belonging to the church of St. Lorenzo, found a most important item, viz. that in the year 1505 the curate of St. Lorenzo had inserted the fact of having received the sum of *due lire* from Madonna Taddei, *badessa delle donne di Poligno* (abbess of the nuns of Poligno), for having performed the ceremony of blessing the new refectory in her convent. Neri di Bicci painted his Cenacolo in 1461, and died in 1487, consequently could have had nothing to do

with the new refectory blessed in 1505; whereas Raphael, on the contrary, was at that period not only at Florence, but living on terms of the most intimate friendship in the house of Taddeo Taddei, the father of the Abbess of Poligno. It is, therefore, thought probable that he might have obliged the daughter of his friend by painting a picture in her refectory. It may likewise be supposed that every pains was taken to conceal the fact, on account of the rigid rules imposing strict seclusion; and that it thus escaped being mentioned by Vasari and others.

An English newspaper is about to be set up here (Florence). Mr. Trollope, the son of the celebrated authoress, is to be the editor; and Sir Francis Vincent is to be a leading contributor.

A daughter of one of the Court cooks has this week made her *début* at the Teatro Alfieri, and met with complete success: her name is Mariotti. She is likely to become a great singer and an admirable actress, nature having gifted her in no ordinary manner.

SKETCHES OF SOCIETY.

PERIODICALS.

A Catalogue of London Periodicals and Newspapers, Law Reports, and Transactions of various Societies, just issued by Messrs. Longmans, for the current year, will be found very useful, especially amid the confusion caused in the public mind by the multitude of serial publications which now inundate the land. It is enough to distract the most attentive to be told that two hundred and eighty-nine *Monthly Publications* are enumerated, and that their cost amounts to upwards of twenty guineas!! [21l. 15s. 10½d.] The *Weeklies* are far more moderate; amounting in all to thirty-six, and the price of the whole under twelve shillings [11s. 3½d.]. The *Quarterlies* are forty-four in number, but the charge rises to within a shilling of ten pounds. According to this account, a quarter's periodical publications, supposing an individual to take them all, would amount to above eighty pounds, or somewhere about three hundred and thirty pounds per annum;—say, in round numbers, a *sovereign a day*!!! Surely we ought to be a well-informed people. It is difficult to imagine how so much ignorance can exist amongst us. We can only conceive it by supposing that literature, like quack medicine, though it hath its cure for almost every ailment, can no more cure the general mind than the latter can the general body. Let us recommend *The Literary Gazette* as a *SPRUCIFIC*.

ORIGINAL, AND CURIOSITIES OF LITERATURE.

HURLY-BURLY.*

WE could tell an amusing story of a play upon this phrase, upon which a good simple matter-of-fact friend was the victim—honest William Linley, like his jocular assailants, now, alas, among the worthily mourned. The Shaksperian passage,

"When the hurly burly's done,
When the battle's lost and won,"

was mooted for interpretation at the G— Club, when Hook and Barham took up the theme. One said it was a corruption. It was well known that Shakspeare wrote in the time of Elizabeth, and always sought to gratify her; and how could he do so better than by praising her great minister, Lord Burleigh? Thus as the fight would depend on his despatches, the lines should read,

"When the Earl of Burleigh's done,
Then the battle's lost and won."

Upon this the other took up the argument, and observed, that from the custom of giving combatants, by land or sea, a dram or other cordial to cheer them as they went into battle, so he thought the lines depended on this, and should run

* In the critique on Mr. Talbot's *Etymons*, this word occurs (see page 109, col. 3), and it may amuse our readers to peruse the annexed sportive anecdote connected with it.

When the early Purl is done,
Then the battle's lost and won;

as this liquor was probably distributed in the morning as they advanced to attack the enemy. The mystified Mr. L. rather inclined to the first reading, for he said he did not think *Purl* was invented in the time of Queen Bess! But he was answered: How can you hold that opinion, seeing that Shakspeare himself expressly mentions it? For instance, in *All for Love*, or *The World well lost*, does not Cleopatra exclaim, "Into this cup a *Purl* I'll throw!" And this was conclusive; the Cleopatra "*Pearl*" reading was received as the right correction, and the wags never questioned it after.

BIOGRAPHY.

MR. SAMUEL SKILLIN, OF CORK.

It is with feelings of no common regret that we have to announce the death of this artist, who possessed the talent to elevate himself to a proud consideration among his countrymen, though they can boast of a Barry, a Maclise, a Shee, and a Macdowell, besides others who stand conspicuous among the eminent in art. Mr. Skillin died on the night of Wednesday the 27th, in Patriek Street, Cork; after a long sickness, borne with the utmost fortitude and resignation. He was gifted with a fine intellect and cheerful heart, and from his earliest years gave promise of a rich development in future life. Painting having become a passion with him, he abandoned the idea of one of the liberal professions, and about three years ago became a student in London, applying himself with unremitting zeal to accomplish what was beautiful and great in his delightful pursuit; for his aim from the first never looked towards the facile and mediocre productions which satisfy but too many of his contemporaries. His health was affected by the application and excitement; and he left the metropolis, two years ago, to improve himself by travel, and seeing the great works of the great masters in other countries. He visited Portugal, Spain, and Malta; and finally passed a considerable time in Italy, devoting himself to incessant studies both of pictures and nature. His numerous sketches are most interesting and admirable, and, at the same time, his literary attainments were cultivated with no ordinary success. He wrote the letters from Italy which appeared in the *Literary Gazette* at the period when the present Pope was raised to the tiara; and the little bit of facetious originality in our very last Number was from his pen, for he possessed a marked share of the humour for which his country is celebrated, and was as lively and merry in social life as he was extensively informed and full of genius in more serious concerns. He returned to England last autumn; and it is worthy of notice, that among his striking and vigorous sketches were several of the actual scenes where Mr. Macaulay has laid his stirring Ballads, the publication of which was too far advanced to admit of Messrs. Longmans having them engraved for that handsome volume.

By his talents and his personal character, Mr. Skillin had attached to him a wide circle of friends, many of them of high distinction, who, together with his near and afflicted relatives, deeply deplore an event which has so prematurely crushed their sanguine hopes, and deprived Ireland of one who would have been, with the blessing of Providence, among its chief national ornaments. Never was an individual more sincerely and more deservedly mourned.

Major-General Vans Kennedy, oriental translator to the Bombay Government, and highly estimated in the literary world for his writings on Indian subjects and military law, is stated by the last arrivals from India to have died there: and the same accounts announce the death of

Captain Postans, whose excellent work on *Scinde* was reviewed with much approbation in the *Literary Gazette*. Both these distinguished individuals were among the most valuable contributors to the best publications which we receive from the East.

* *Brioche* is the name given to a rather heavy sort of cake; by metaphorical extension it is applied to the heaviest blunders, to literary abortions, and to all failures in all matters.

† See *Lit. Gaz.* No. 1561.

THE DRAMA.

Drury Lane.—Thursday presented us a new ballet and a new *dansseuse*, Mdlle. Marietta Baderna. Of the ballet we will say, that we could not make out the meaning; and that, entering into a compromise with our perceptive faculties, we dubbed it a *divertissement*. We saw some very fair dancing, and heard some pleasing music. With Mdlle. Baderna we were exceedingly gratified; she seems very young, and, but for a lack of physical strength, probably consequent upon overwrought powers at her tender age, would bid fair to compete as no mean rival with her more splendid predecessors in the choregraphic art. She possesses those natural advantages of face, symmetry, and figure, which must greatly tend to improve the popularity of a ballet-dancer, who appeals essentially to our ideas of beauty and grace; her pantomime exhibits buoyancy and spirit, with a freshness which contrasts agreeably with the usual dull ballet conventionalities.

Haymarket.—Mr. Bourcicaul's new comedy, *The School for Scheming*, was brought out here on Thursday evening; but with such doubtful success, that we think we had better reserve any remarks till the pruning-knife has been applied to it.

ORIGINAL POETRY.

SOBRON:*

In Memory of Sir R. H. Dick, K.C.B., who fell at the Head of the advancing Army in the moment of Victory, Feb. 10th, 1846.

Sobron! Sobron! unheard of, unknown,
How darkly suggestive at once thou hast grown!
On the banks of far Sutil thou, village obscure,
Art a landmark of Time that shall ever endure;
Thy palms and thy sandhills, thy jungle and wave,
Arc as monuments heaped o'er the bones of the brave;
And the white rolling floods, unrestrained by thy shore,
Seem to echo the thunders that boomed from Lahore!
Sobron! Sobron! we knew not thy name
When thou gavest our hero a deathbed of fame:
That hoary-browed chief, on his charger of grey,
With the cheers of a conqueror marshalled the way,
And the soldier-breath leaped to those eyes of calm blue,
Which the "Black Watch" had followed on dread Waterloo.
In the fire-breath of cannon the trenches were sealed,
Till the hissing hot rain of the batteries failed,
Save the last fatal gun—ah, 'twas pointed too well,
And the star-breasted victor in victory fell!
He saw not the flying foe 'whelmed in the tide,
And the sun of Sobron went down as he died.
Sobron! Sobron! far, far o'er the foam
Were the snow-mantled hills of his own Highland home;
The sea-breezes were budding that belted around
The tried old wall of the burial-ground.
Where, with bluebells and tender green mosses up-piled,
Side by side lay in slumber his wife and his child;
And the burn hurried past with a low fiftful wail,
Like the sound of a battle borne faint on the gale.
Sobron! Sobron! we dare not repine
That ours is the sorrow—the burden be thine!
Ye pitiless sands lying drunk with the slain,
The great and the mean fell alike on your plain;
Ye could not discern 'twixt the coward who fled
And the time-tempered ardour the onset that led,
While purple as Nilus, blood-swollen of yore,
Broad Sutil swept seaward the dead of Lahore.
Sobron! Sobron! what worth has been lost!
If proud be the vantage, how fearful the cost!
The mind ever noble, the pulse ever true,
The lips that deceit or distrust never knew,
Oh, kindly of spirit! oh, generous of deed!
Oh, life that expressed Christianity's creed!
The stay of the widow, the help of the poor,
The dew of thy bounty fell noiseless and sure.
Perchance among mankind War's lustre may fade,
But of truer remembrance thy cenotaph's made;
And the bosoms thou cheered'st shall swell to thy story
Till they lie still as thou in thy slumber of glory!

E. A. H. O.

VARIETIES.

Alcoholometer.—We learn that a very ingenious instrument has been invented, and to which the above name is given. It is very simple in its chemical action, and yet a certain test not only of the true proportion of alcohol present in any spirituous fluid (spirits, wine, malt liquors, &c.), but also of the existence of any foreign ingredients, such as are used in the adulteration of these commodities. We can imagine nothing more useful for checking the

* The near anniversary of this great conflict, Wednesday next, will give additional interest to these touching lines.—*Ed. L. G.*

impositions so prevalent in almost every such article of universal consumption, and of ensuring supplies of greater purity than have been sold or seen for many a long year.

Royal Academy.—Mr. J. P. Knight has been elected as Deputy Secretary to do the duties of the Secretary, Mr. Howard, whose advanced age incapacitates him from their active discharge. Mr. H. retains the full emoluments in consideration of his long services.

The Famine in Ireland.—The Booksellers of Dublin have appealed to the Publishers of Great Britain, to contribute, as a separate body, to the subscription for the succour of their famished countrymen. Our readers will recollect a few weeks ago, the statement respecting the statistics of book-selling in Ireland. Seventy-four towns, each with a minimum of 2500 inhabitants, and six counties, not one of which contained a bookseller. Where such gross ignorance prevails, it is little wonder that they should need to apply to the more enlightened of another country for relief. Alas, the fact cry, now, is no longer "Ireland for the Irish!"

St. Petersburg.—Letters from St. Petersburg announce that the Russian Geographical Society has recently elected Baron Humboldt, Carl Ritter of Berlin, and our countryman, Sir Roderick Murchison, to be its three honorary members. This new Society, which was formed on the return of Prof. von Middendorff from his Siberian travels, is presided over by the Grand Duke Constantine, who has endowed it with a gold medal for original researches; and its senior vice-president is the eminent nautical geographer, Admiral Lütke. The first mission of this infant Society (which is supported by the Imperial Government) will be under Colonel Hoffman, to explore the wild and hitherto untrodden region along the north-eastern flank of the Ural Mountains, to the south of 65° north lat.

Mr. Toole, the famous City toast-master, and the grand model of his class, is stated to have died on Sunday evening in Guy's Hospital. Where be his hip-hip hurrahs now, that used to set the tables in a roar? Alas, quite chop-fallen! Rare O'Toole, thou wilt be missed, even amid the splendid entertainments of the London Tavern, and its fine sparkling Champagne will seem faint without thy matchless grace and brief but impassioned oratory.

LITERARY NOVELTIES.

LIST OF NEW BOOKS.

Gilroy's (C. G.) *Art of Weaving by Hand and Power*, royal 8vo, 18s.—*Experiences of a Gaol-Chaplain*, 3 vols. post 8vo, 11. 11s. 6d.—*Standard Novels*, Vol. CV. *The Outlaw*, by Mrs. Hall, 6s.—*Madagascar, Past and Present*, by a Resident, post 8vo, 9s.—*Penal Settlements*, by J. R. Atkinson, 12mo, 1s.—*Montholon's Captivity of Napoleon*, Vols. III. and IV. completing the Work, 28s.—*Overland Journey to Lisbon*, by T. M. Hughes, 2 vols. post 8vo, 11. 4s.—*Cesar Borgia*, 3 vols. post 8vo, 3d. edit. 11. 11s. 6d.—*Rogers' Appeal for the Irish Peasantry*, 8vo, 3s.—*The Stuart Papers*, Vol. I. 8vo, 18s.—*Old England's Worthies*, fol. 11. 2s. 6d.—*Brougham's Statesmen*, 3 vols. cloth, gilt, 9s.—*Cabinet Portrait-Gallery of British Worthies*, 6 vols. cl. gilt, 18s.—*The Result in the Family*; a Tale, by A. Steinmetz, post 8vo, 9s.—*James's Castle of Ehrenstein*, its Lords Spiritual and Temporal, &c. 3 v. p. 8vo, 11. 11s. 6d.—*Poems*, by Julia Day, fcp. 4s. 6d.—*Dumas*, by W. Smith, royal 16mo, 3s.—*Seldon's Table-Talk*, a new edit. by Singer, fcp. 6s.—*King Charles the First*, a Drama, by A. Gurney, fcp. 5s.—*Forster's Gospel-Narrative*, new edit. royal 8vo, small paper, 12s.—*Wilberforce's View of Christianity*, with an Essay by Bp. Wilson, 10th edit. 12mo, 4s.—*Day's System of Punctuation*, 18mo, 1s. 6d.—*The Drawing-Room Dances*, by Cellarius, sq. 18mo, 5s.—*Nursery Rhymes*, illustrated, small 4to, cloth, 7s.; cl. gilt, 10s. 6d.—*Family Devotion for a Fortnight*, 18mo, 1s. 6d.

DENT'S TABLE FOR THE EQUATION OF TIME.

(This table shows the time which a clock or watch should indicate when the sun is on the meridian.)

1847.	h. m. s.	1847.	h. m. s.
Feb. 6	12 14 31.3	Feb. 10	12 14 31.1
7	— 14 34.9	11	— 14 31.6
8	— 14 37.7	12	— 14 31.3
9	— 14 29.8		

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That great composer, the Chevalier Meyerbeer, has arranged to visit this country, to bring out the "Camp de Silecie." The principal parts in the "Camp de Silecie" by Mlle. Jenny Lind and Signor Fraschini.

The celebrated Dr. Felix Mendelssohn Bartholdy will likewise visit England, and produce an Opera expressly composed for her Majesty's Theatre, the Libretto, founded on "The Tempest" of Shakespeare, written by M. Scribe. Miranda, Mlle. Jenny Lind; Ferdinand, Signor Gardoni; Caliban, Herr Staudigl; Prospero, Signor Lablache.

It is likewise announced, with great satisfaction, that Signor Verdi, having recovered from his severe illness, has expressly composed for this theatre a new Opera, of which the plot is founded on "The Robbers of Schiller."

Rossini's Opera of "Robert Bruce," lately produced at the Académie Royale, has also been secured.

Mendaces Castellan, Sanchelli, and Montenegro; Signori Gardoni, Supercelli, and Fraschini, will appear before Easter.

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